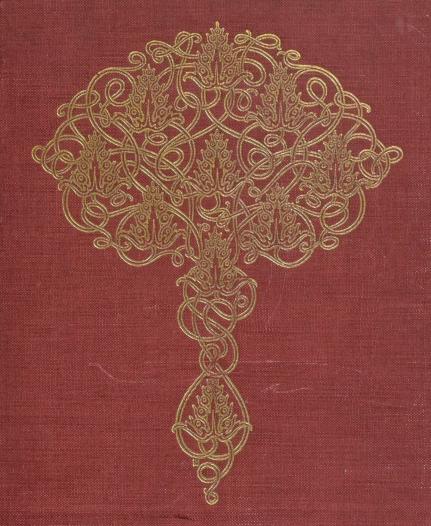
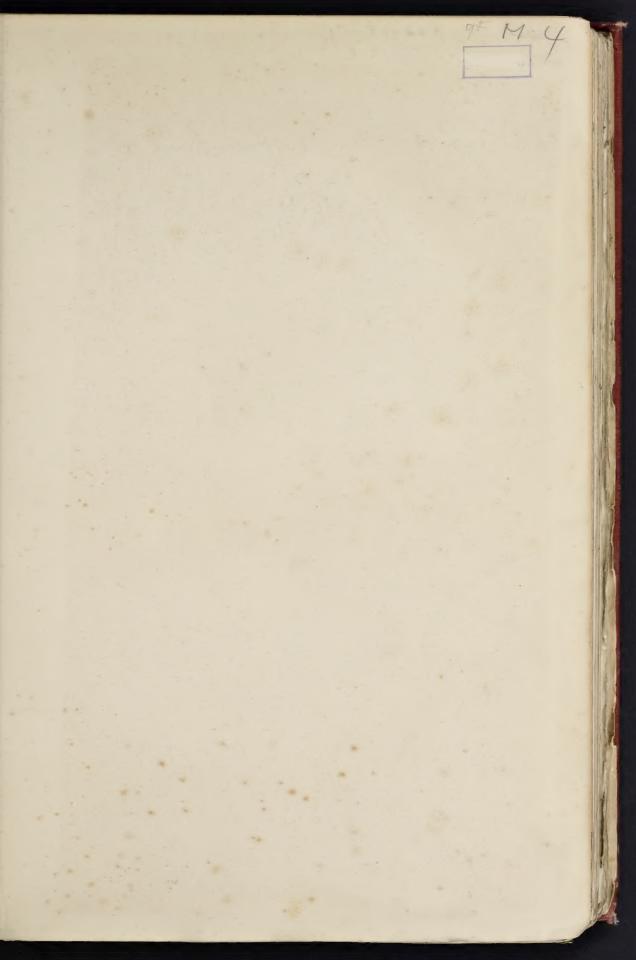
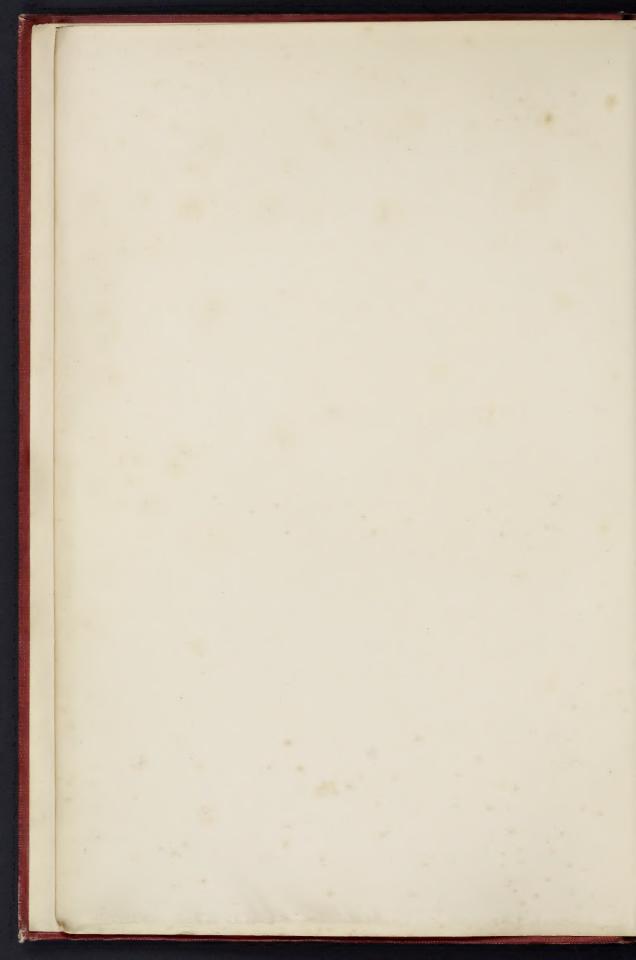
# Anthony Van Dyck



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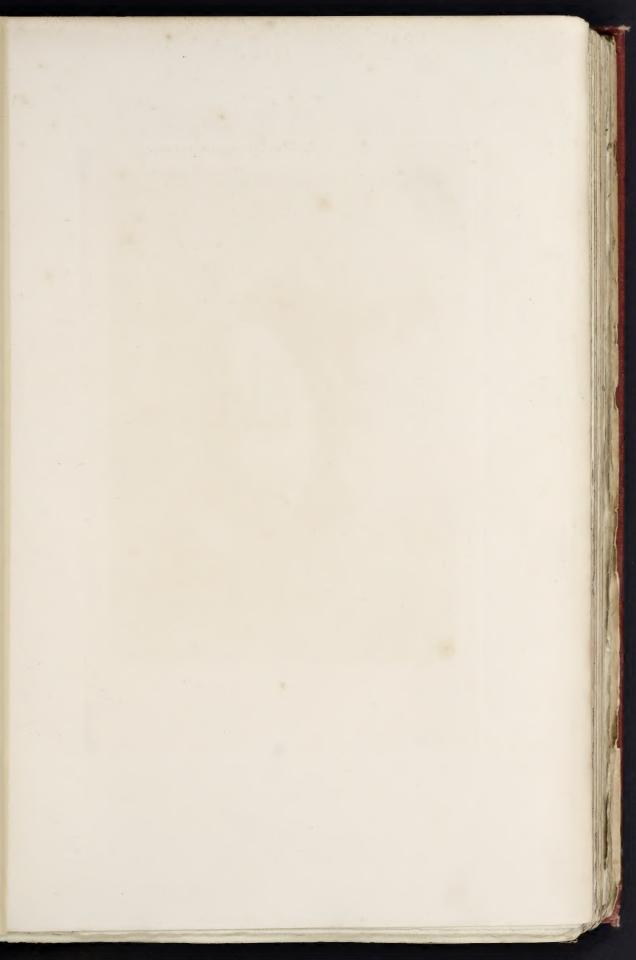
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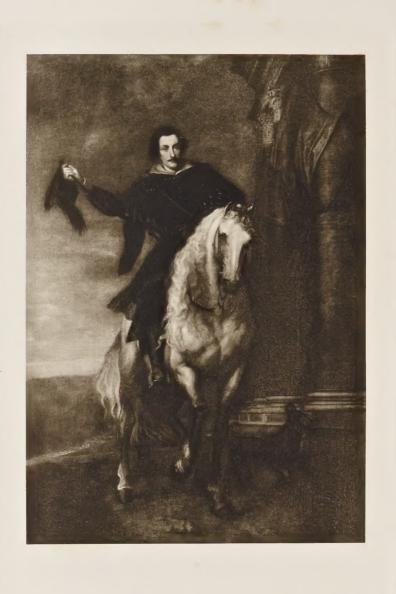




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## AN HISTORICAL STUDY

OF HIS

LIFE AND WORKS

BY

## LIONEL CUST, F.S.A.

HONSELEY REPORT OF THE PARTY OF THE APTS AT ANYWED

ANTON GIULIO, MARCHESE DI BRIGNOLE-SALA

In the Palazzo Rosso, Genoa



GEORGE BELL AND SONS

ANJON GIULIO MARCHESE OF BREGNOLESALA

## AN HISTORICAL STUDY

OF HIS

## LIFE AND WORKS

BY

## LIONEL CUST, F.S.A.

DIRECTOR OF THE NATIONAL PORTRAIT GALLERY, LONDON
HONORARY MEMBER OF THE ROYAL ACADEMY OF FINE ARTS AT ANTWERP
CHEVALIER OF THE ORDER OF LÉOPOLD



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## TO HENRI HYMANS



I N August, 1899, the city of Antwerp celebrated the third centenary of the birth of the painter, Sir Anthony Van Dyck, by a series of festivities which did justice to the best traditions

of Flemish history.

Those persons who were privileged to assist at the special session of the Royal Academy of Fine Arts at Antwerp on Sunday, August 13, 1899, when separate addresses were read in Flemish, English, Italian, German, Dutch and French, in eulogy of Van Dyck, who also took part in the procession which filed through the streets of Antwerp to do honour to the painter's memory at the foot of his statue, and who viewed the pageant in which the city of Antwerp revived the artistic glories of past generations, could not help being moved by the thought that such genuine national enthusiasm should have been evoked by the memory of one single painter.

The festivities were further enhanced by the opening of a special exhibition of paintings by Van Dyck, to which Great Britain, making up for an apparent want of zeal upon this particular occasion, was the most liberal and the most important contributor. In this exhibition there were collected together for the first time the principal paintings of a sacred nature executed by Van Dyck for the churches of Flanders, and in many cases

remaining in their original positions.

The exhibition at Antwerp was followed in the winter of 1899-1900 by a similar exhibition at Burlington House in London, in which the absence of the aforesaid sacred paintings was redressed by the predominance of many fine works of Van Dyck's

English period.

A careful study of the paintings by Van Dyck shown in these two exhibitions, together with the drawings, and, at Antwerp, a most valuable collection of photographs, revealed the fact that the life of Van Dyck was but imperfectly known and understood, and

that a considerable portion of it required to be revised and reconstituted, a task now rendered possible by the immense assistance

rendered to students in these days by photography.

Up to this date the main facts of Van Dyck's life had been accepted without questioning, and his paintings classed and grouped accordingly. The notice of Van Dyck given by Cornelis de Bie in his 'Gulden Cabinet,' published at Antwerp in 1662, is disappointingly meagre, seeing how near it was to the date of the painter's death. Raffaello Soprani, the Genoese writer, in his 'Vite de' Pittori, Scultori ed Architetti Genovesi,' published after his death in 1674, which was amplified and re-edited by the painter Carlo Giuseppe Ratti in 1768, gives some interesting details of Van Dyck's early years.

The notice of Van Dyck included by Giovanni Pietro Bellori in his 'Vite di Pittori, Scultori ed Architetti Moderni,' published at Rome in 1672, is particularly interesting, inasmuch as part of the information as to Van Dyck was derived from Sir Kenelm

Digby in person.

The notices in Arnold Houbraken's 'Schouburg der Konst-Schilders,' published at Amsterdam in 1718-21, and in J. B. Descamps's 'Vie des Peintres flamands, allemands et hollandais,' published at Paris in 1753-64, are singularly short and disappointing, and contain many misleading inaccuracies which have gained

authority by repetition.

Vertue, the engraver, notes that he saw: "The life of Vandyke in manuscrit in several sheets of paper fairly writ by Lady Lempster, who was at Rome with Lord Lempster... this life is very particular in most parts of his life—Some descriptions of his works, portraits, etc.—The MS. is in posses of Earl of Pomfret—her Ladyship read it entirely over to me." Unfortun-

ately this precious manuscript cannot now be traced.

The general tendency during the nineteenth century to reinforce history by the investigation and publication of original historical documents led to the discovery of several small details connected with the life of Van Dyck which had escaped notice. This caused fresh ground to be broken in 1844 by the publication of Mr. William Hookham Carpenter's 'Pictorial Notices of Sir Anthony Van Dyck,' a most valuable work, in which, among other new details, a study was made of Van Dyck's merits as an engraver. In his preface to this work Mr. Carpenter refers to a

copy of Descamps's 'Vie des Peintres' with valuable manuscript notes, especially about Van Dyck, which was then the property of M. Sylvain van de Weyer, Belgian Minister to the court of England. This book, it is to be feared, no longer exists, for Mr. Victor van de Weyer, who has most courteously made a search for it in his library, fears that it must have perished with many other of his father's possessions in the disastrous fire at the Pantechnicon.

A valuable volume of manuscript collections for the history of Van Dyck, compiled during the eighteenth century, it is supposed, by one François Mols of Antwerp, formerly in the possession of M. Goddé, is now in the Louvre at Paris. Owing to the difficulty of consulting a manuscript in such a locality, it is very much to be hoped that  $\overline{M}$ . Lafenestre, or some other eminent French writer, will make public a résumé of its contents. It was a perusal, however, of this precious manuscript, which led to the publication by the Quantin Press at Paris in 1882 of the splendid and sumptuous work in folio by M. Jules Guiffrey, entitled 'Antoine Van Dyck—Sa Vie et Son Œuvre.' In addition to the above manuscript, M. Guiffrey enjoyed the advantage of profiting by the knowledge and research of four eminent Flemish savants, who by their industrious researches had thrown so much new light on Flemish art, MM. Max Rooses, F. Jos. van der Branden, Henri Hymans, and A. Pinchart. It is no detractation from the merits of M. Guiffrey's book to say that the most valuable part of his work is due to the information derived from these four gentlemen, and that their further researches have so largely supplemented the work as to render M. Guiffrey's work already out of date.

The publication in 1883 of M. van der Branden's 'Geschiedenis der Antwerpsche Schilderschool' marks a new point of departure for the history of Rubens and Van Dyck, marking out a road, which has been followed with most valuable results by MM. Max Rooses and Henri Hymans, and all other writers on

the Flemish school.

An English translation of Guiffrey's 'Van Dyck' was made by Mr. Allison, and published in 1896; but with the exception of a small and unimportant biography of Van Dyck, published in 1879 by Mr. P. R. Head in the 'Eminent Artists Series,' no original work of a comprehensive nature has been attempted by an English writer since the days of Mr. Carpenter.

An unexpected light has been thrown on Van Dyck's life and work in Genoa by the researches instituted there by Cavaliere Dott. Mario Menotti, the publication of which was commenced in the 'Archivio Storico dell' Arti' (Fascicolo iii.), but broken off in view of their publication in a completer form, translated into French, in a volume to be entitled 'Vandyke à Gènes-Ses Imitateurs et Contemporains.' Owing to unforeseen circumstances, the publication of this most valuable volume has been retarded. In consequence of this the present writer has been unable to speak with certainty of some obscure points in Van Dyck's career, which may very likely have been cleared up by the researches of Cavaliere Menotti, whose work must be eagerly expected by all lovers

The interest aroused by the exhibitions of Van Dyck's paintings at Antwerp and in London suggested the need for a new and revised life of the painter in English. The present writer has sought, by gleaning together the sporadic utterances of such superior authorities as MM. Rooses and Hymans, Dr. Bode and Dr. Bredius, Cavaliere Menotti, M. Lafenestre, Mr. Claude Phillips and others, by having recourse to the information contained in the many admirable catalogues which now exist of the principal picture galleries on the Continent, and by reference to all accessible authorities, to put together an account of the life and works of Van Dyck which may do honour to his name, and perhaps rescue it from what seems to have been a kind of un-

deserved neglect during recent years.

There are various kinds of mental temperament required to produce a satisfactory study of any artist's life and works; that of a historian, content to collect facts, and let them tell their own tale, adding as much interpretation and illustration thereof as may seem necessary, though mere book-knowledge is a sorry guide to art; that of a scientific investigator, whose object is truth, but who, while patiently dissecting an object to see how it is made or came into being, is in danger of losing all sense of its beauty or utility, especially when dealing with a work of art; that of an artist, who is solely interested in the technical side of his art, and who, while declining to admit the opinion of persons who do not possess this special knowledge, is liable to forget that it is for such persons that works of art are for the most part made, and that it is on their judgment, and not on that of artists, that the prosperity and main-

tenance of an art chiefly depend; and that, rarest of all, of the true critic, who by sympathy discerns instinctively the right and the wrong, and knows how to distribute commendation and reproof with an impartial mind, how to praise without undue flattery and to censure without needless depreciation, and thereby is fitted to act as a guide to such persons as depend upon some sort of

authority for the formation of their opinions.

To none of these categories can the present writer claim to belong. If in the first category only he can find a humble post, he will be content to leave to others, better endowed with the requisite knowledge, as well as with leisure and energy, the duty of solving difficult points in the history of Van Dyck or in the identification of his actual work, such as the separation of his early work from that of Rubens, or the actual distinction of copies and

originals in the portraits of his English period.

It is passing bounds of probability to expect that any writer on art should combine in himself all the aforesaid temperaments at When such a result is nearly attained, the outcome is most satisfactory, as in the case of the brilliant study of northern painting by M. Eugène Fromentin in 'Les Maîtres d'Autrefois,' or in the powerful studies of Velazquez and Rubens by the late Mr. R. A. M. Stevenson, which cause a regret that so fine a critic should not have been spared to make a further study of Van Dyck.

Allusions will be found in the following pages to two articles contributed by Mr. Claude Phillips to the 'Nineteenth Century' for November, 1899, and the 'Art Journal' for March, 1900, which are specially remarkable for the combination of many of the

qualities required as aforesaid.

Finally, a tribute must be paid to the learned and exhaustive work by Mr. Ernest Law on the paintings by Van Dyck in the Royal Collections, a work which is a store-house of information in To Mr. Claude Phillips and Mr. Ernest Law, and especially to M. Henri Hymans of the Royal Library at Brussels, the writer wishes to acknowledge a special debt of gratitude.

Thanks are further due to the various noblemen and gentlemen who have so liberally given permission for paintings to be reproduced from their private collections, several being now published

for the first time.

OLIPHANT HOUSE, WINDSOR. September, 1900.



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Sir Anthony van Dyck In the collection of the Take of Westminster



#### CHAPTER I

Rubens and the Flemish School of Painting—Birth and Parentage of Anthony Van Dyck—Van Dyck in the studio of Van Balen—Early paintings by Van Dyck

N August 27, 1576, the great sun of Titian's genius set for ever at Venice. The rays of this glorious sunset, the close of a life that had known no winter, nothing but the beauty of spring, the fulness and plenty of summer and autumn, irradiated the whole world of art with gorgeous hues and strange wonderful forms of cloud and sky, as when a traveller should stand upon the Zattere at Venice, and gazing across the burning lagoon, should watch the sun going down behind the tomb of Petrarch in the Euganean Hills. For years to come that sunset lasted through Italian Art. The dawn, however, of a new day was to break elsewhere. On June 28, 1577, there was born north of the Alps a painter destined to fill for the ensuing generation the throne of authority that the mighty painter of Cadore had left vacant. That

painter was Peter Paul Rubens.

The Flemish school of painting had already passed through a period of glory and renown. Under the brothers Van Eyck, under Memlinc, Hugo Van der Goes, Gerard David and others, the Flemish artists had reached a high-water mark of painting, similar to that attained by the Tuscan artists in the south. But the secret of their art lay in its mediævalism. Their art belongs to the period of the great northern cathedrals, to the days of choirs and cloisters, of jewelled windows and illuminated missals. It deals with an age of chivalry and reverence, of pilgrimages and tourneys, of heraldry and romance. The service of the Church is strangely blended with the mystic lore of wizards and philosophers, and the story of Christ, though supreme and triumphant, has still to leave a considerable share in the popular imagination to the Sagas of the north. But when the bonds of the Middle Age were loosed, and the novel air of the Italian Renascence, fragrant with the aftermath

of classical antiquity, was once breathed by the artists of the north, a new era began, one in which Rome became the seat not only of the Church, but also of the Fine Arts, and the fount from which alone, as it was thought, true inspiration could be imbibed. The last rays of Titian's sunset had faded from the sky, and from out of the growing night of Italian art shone forth again the twin beacon-lights of painting, the two immortals, the Dioscuri of art, Raphael and Michelangelo. Attracted by the brightness of those lights, the birds of passage came from every country and every clime, and dashed and battered their plumes in their futile attempts to attain to, even to see and comprehend, the serene perfection of

Raphael or the terrible grandeur of Michelangelo.

The northern artists suffered perhaps more than any others. Endowed by traditions of race and family with facile skill, great industry and unflagging spirits, they poured forth acres of fatuous and insipid pseudo-classical imitations of Raphael's paintings, both sacred and profane, or else let their undoubted talent run riot in exaggerated transcripts of Michelangelo, such as make comic the works of Goltzius, Sprangher, or Marten van Heemskerk. On this downward path the descent of Flemish art was arrested by the supreme genius of one man, Rubens, who, while remaining a thorough Fleming to the backbone, turned his face away from the artificial lights of Rome towards the true sunlight of Venice. Surely one ray from Titian's sunset must have fallen on the cradle of the infant Rubens in the north. By the immense power of his genius and the monumental solidarity of his art-work, Rubens not only brought to a close the era of mediævalism and Renascence, but he also personally inaugurated a new era of Modern Painting, an era which was to open with the splendid genius of Velazquez, of Van Dyck and Jordaens, of Rembrandt and Frans Hals, an era to which no term has as yet been put even at the dawn of the twentieth century.

Antwerp, the city which Rubens made his home through life, was peculiarly well adapted, like Venice, to be a home of the arts. As one of the great commercial centres of the world, its waterways were among the highroads of civilization. Although the city of Antwerp never enjoyed a position of autonomy and independence, such as marked the prosperity of Venice and Genoa, it enjoyed, under the rule of the Hapsburgs, a distinct position of its own. The Flemish character is a strong one, and remained undiluted

## RUBENS AND THE FLEMISH SCHOOL

by that of its Spanish or Austrian governors. The sturdy independence of its burghers, their great wealth, and the worldwide nature of their commerce, made Antwerp the most precious jewel in the crown of the Holy Roman Empire. Had it not been for the terrible strife of religions, and the misguided if honest attempts by the agents of the Church of Rome to stifle or stamp out the irrepressible growth of the reformed religion, Antwerp and the other cities of the Netherlands might have enjoyed unbroken prosperity. The Hapsburg race was one well fitted to rule the world. In secular matters they showed wisdom and often liberality, while from the days of Maximilian to the present day, they have displayed a real interest in the promotion of the arts, and the general progress of science and learning. Only in the cause of religion did they show themselves unbending, tyrannical and even cruel. In the hands of the Church they were as wax, and the banner of Christ, when raised by them, became a symbol of persecution and oppression, if not of actual slaughter and even crime. proud and lofty nature of the Austrian and Spanish princes and grandees was lavish and magnificent in its patronage. The arts were by no means the least to profit from this, and the genius of Rubens thus found a vent and a support, as a short time later did the kindred spirits of Velazquez and Van Dyck.

At Antwerp painting was regarded as one of the most honourable trades. Its Guild, that of St. Luke, was among the foremost in the city. Given natural gifts of industry and talent, it was as likely for a youth to turn his mind towards painting as a trade, as towards any other more recognized branches of a commercial career. At that date the burgher families of a city like Antwerp seldom looked for their helpmates in life beyond the walls of their city, and the sons and daughters of artists intermarried freely with those of the mercers, wine merchants, notaries, and the like. There were probably few families who did not rank one or more artists, if not in their own circle, at all events within that of their relatives, so that a hereditary disposition to art was easily acquired and

widely disseminated.

Among the busy merchants at Antwerp in the middle of the sixteenth century was one Antoon Van Dyck, who travelled, in the commercial sense, in silk and other articles of haberdashery. In 1576, at the time of the terrible massacre known as 'The Spanish Fury,' he occupied a house, called 'den Hercules,' in

the Maanstraat on the south side of the Grootmarkt, which fortunately for him was too small to billet soldiers in, and so probably escaped looting and destruction. By 1579 he was able to purchase a better house just off the Grootmarkt, opposite to the Hoogstraat, known as 'den Berendans.' Here he died on March 3, 1580. His widow, Cornelia Pruystincx, carried on his business there until her death in 1591. A portrait of her is preserved in the Estense gallery at Modena. She was succeeded in 'den Berendans' and the mercer's business by her elder son, Frans Van Dyck, her other children being a son, Ferdinand, and a daughter, Catharina, married to Sebastian De Smit.

Frans Van Dyck had entered into partnership with his brother-in-law, De Smit, in 1588, his mother holding the chief share in the business with a venture of 6,000 gulden, while each of the partners contributed 4,800 gulden apiece. Their business was extensive, as merchants of silk, linen, woollen, and kindred materials, and was chiefly transacted in Amsterdam, Paris, Cologne and London. They seem to have been prosperous and

successful, and to have amassed a fair amount of wealth.

Frans Van Dyck married, in 1587, Maria, daughter of Jan Comperis and Anna Viruli, his wife, but she died in 1589, after giving birth to a son, Jan, who did not survive. A few months later Frans Van Dyck took a second wife, Maria, daughter of Dirk Cuypers (or Cupers) and Catherina Conincx, his wife. This marriage proved happy and fruitful. Children came fast, first a son, Frans, and five daughters. The seventh child was a boy, born in the house 'der Berendans,' March 22, 1599, and baptized the next day in the great cathedral, being named Antoon (Anthonis) after his grandfather. On Christmas Day following the birth of Antoon Van Dyck, his parents removed to 42 Korte Nieuw Straat and settled in a house known as 'het Kastel van Rÿssel.' On March 3, 1601, they changed this house for No. 46 in the same street, known as 'De Stat Gent.' Five more children followed Antoon, four daughters and a son, Theodorus, but the birth of the twelfth child in 1607 cost their mother's life.

Very little is known about the childhood of Antoon Van Dyck. There is nothing known of his family antecedents to suggest a hereditary tendency to art, but tradition has handed down that his mother was particularly skilled in the art of embroidery. As she died when Antoon was but eight years of

## BIRTH AND PARENTAGE

age, this cannot have had any great effect upon his future career. The ledgers of the Guild of St. Luke, however, contain some entries of the name of Cuypers, which may refer to relatives of Van Dyck's mother. In 1575 one 'Heynrick Cuypers' is entered as 'huysscilder,' and as 'meestersone.' In 1608 one 'Servaes Cuypers' is presented as 'leerjonger' by 'Robbert Berck, huysscilder,' and the same Servaes Cuypers was in 1609 admitted as 'meester,' and described as 'bourduerwerker.' Possibly he may have been a brother of Maria Cuypers, who was

also skilled in 'bourduerwerk.'

Frans Van Dyck was not only a busy merchant, but he, like others of his calling, had a share in the administration of the cathedral, holding the post of director of the Chapel of the Holy Sacrament in the Cathedral. He seems to have had a close connection with the religious orders, for of his other children his youngest son became a priest, one daughter, Anna, a nun, and three, Susanna, Cornelia, and Isabella, became béguines. The family lived a well-to-do, cultivated life. They were fond of music and owned a clavichord, made by the famous Ruckers, which became the property of the eldest son, Frans Van Dyck, the younger. The father never remarried, but in 1610 he exposed himself to the attacks of one Jacomina de Kueck, who not only published violent libels on him, but threatened to take his life, so much that Frans Van Dyck had to seek the protection of the law, with the result that the irate lady found herself in gaol.

If, however, the immediate family of Antoon Van Dyck cannot be shown with any certainty to have had any actual professional relations with the fine arts, it is certain that the friends with whom they chiefly associated were artists. It was with the families of Brueghel, Snellincx, De Jode, and De Wael, that Van Dyck's earliest years are connected. These families were closely related by marriage ties. Taking that of De Jode first, the earliest engraver of that name, Gerard de Jode, was the father of that Pieter de Jode, the elder, whose engravings rank among the finest of the Antwerp School. Gerard's sister Helena was the first wife of Jan Snellincx, the painter. Snellincx married as his second wife Paulina Cuypers, who may have been related to the mother of Van Dyck. One of Gerard de Jode's daughters, Gertrude, was the wife of Jan (or Hans) de Wael, the painter, and mother of the brothers Lucas and Cornelis de Wael; and another daughter, Elisabeth,

was the wife of Jan Brueghel, the famous painter. This Brueghel, 'Fluweelen' or 'Velvet' Brueghel, as he was called, was highly esteemed at the court of the regents, Albert and Isabella of Austria. In his landscapes Brueghel often collaborated with another painter, Hendrik van Balen. Hendrik van Balen was a typical painter of the Flemish School, when it showed signs of decaying into the graces and insipidity of an Italianised pseudoclassicism. He had been with Rubens a pupil of Adam van Noort, and remained in close friendship with his great contemporary throughout life. It is perhaps a mere commonplace of art-history to say that the best art-teachers are usually but second- or third-rate practitioners themselves. Van Balen was a consummate master of the technical side of his art, and, if he failed to produce any painting of importance or celebrity himself, he has attained immortality as the master, first of Frans Snyders, and then of Antoon Van Dyck.

One may assume without much difficulty that the young boy, Van Dyck, after receiving the usual education of a wealthy burgher's son, displayed quickly his disposition to painting, and that it was at the advice of Jan Brueghel that he was placed as a pupil in the studio of Hendrik van Balen, where he was joined shortly afterwards by his bosom friend, Jan Brueghel, the younger. In 1609 Hendrik van Balen was Dean (Opperdeken) of the Guild of St. Luke at Antwerp, and among the apprentices (leerjongers), inscribed in the guild that year, was 'Antonius Van Dyck,' entered by Van Balen himself. It is noteworthy that on the same day another boy was inscribed as 'leerjonger,' 'Jooys Soeterman,' afterwards to be well known as Justus Suttermans, court-painter to the Grand Duke of Tuscany at Florence, and a friendly rival

to Van Dyck in Italy.

The style and manner of Rubens had already begun to dominate the painting-schools of Antwerp. The sugared puerilities and the bombastic monstrosities of the decadent Flemish painters, even the Northern realism of the Brueghels, the true parents of the later Dutch School, were swept away or submerged by the colossal wave of Rubens's genius. Only Rubens was possible in Antwerp, and the young student learnt to imitate and copy him in every respect. Even such painters as Cornelis Schut, Theodore Rombouts, Gaspar de Crayer, who sought to pose as rivals to Rubens at Antwerp, found themselves compelled

### EARLY PAINTINGS

to challenge the painter upon his own field, one on which they were easily vanquished for all time. It is easy to suppose that the boy Van Dyck was present in the cathedral in 1610 at the age of eleven, when the great painting of 'The Elevation of the Cross' by Rubens was first unveiled, and again two years later, when the even more celebrated painting of 'The Descent from the Cross' was revealed to the sight of an enthusiastic multitude. The effect upon Van Dyck's impressionable temperament must have been immense, and is evinced in many ways during his subsequent career.

In Van Balen's studio the influence of Rubens was naturally paramount, and it is easy to understand how the young Van Dyck began from his tender years to try and tread in the footsteps of his great compatriot. It is uncertain, however, how long the boy remained in Van Balen's studio. His progress must have been rapid, and his development as a painter precocious, for it is recorded that in 1613, at the age of fourteen, he painted a portrait of an old man that in 1804 was in the collection of one M. Joseph Antoine Borgnis at Paris.

In 1615 the young Van Dyck was living and working independently of his father at a house called 'den Dom van Keulen,' in the Lange Minderbroeder Straat (now the Mutsaert Straat) at Antwerp. This appears from lawsuits in 1617 and 1618, concerning the division of his grandmother's property. It is remarkable that Van Dyck, although under age, was specially permitted to plead

himself, as being a person of independent means and position.

In 1660 one of the Canons of the Cathedral at Antwerp purchased a set of thirteen paintings by Van Dyck, representing 'Jesus Christ and the Twelve Apostles,' the authenticity of which paintings was called into question. This led to a lawsuit, during the course of which some interesting evidence was given by the painter, Jan Brueghel, the younger. Brueghel stated that he had been the most intimate friend of Van Dyck in his youthful days, and that they had lived together in the same house, 'den Dom van Keulen.' There the young Van Dyck had painted this series of heads, for one of which old Pieter de Jode, the engraver, had sat. Moreover the series had been copied there by a youth, one Harmen Servaes, apparently a pupil of Van Dyck, although the latter was but sixteen or seventeen years old. Possibly Harmen was a son of the Servaes Cuypers mentioned before, and a relative

of Van Dyck, so that the young men were really living together as a kind of family party. These paintings excited so much interest that they were exhibited in the gallery at Antwerp belonging to Willem Verhagen, a noted connoisseur and art-dealer, where they were visited by many of the leading burghers and artists, including the great Rubens himself. Fragments of this series of Christ and the Apostles are to be found in the Gallery at Dresden, in the Royal Palace at Schleissheim, and in the private collections of Earl Spencer at Althorp and M. Adolphe Thiem at San Remo. The whole set was engraved by Cornelis van Caukerken.

These paintings brought the young painter quickly into notice, but it is difficult to assign any works with certainty to this period of his career. Portraits he no doubt painted, as one of the easiest footsteps to fortune for a young artist. He tried his hand perhaps at history. Under any circumstances, Van Dyck was in February, 1618, admitted to the freedom of the Guild of St. Luke at Antwerp, an unusual distinction for so young a man. He was also admitted through his father to the freedom of the city of Antwerp. Very soon after, Van Dyck began his connection with

Rubens.



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In the collection of M. Arnold de Pret Roose de Calesberg at Antwerp





## CHAPTER II

Van Dyck in the Studio of Rubens—Difficulty of distinguishing their Works—Early
Portraits by Van Dyck

T would seem quite clear that Van Dyck was never in any way a pupil or apprentice of Rubens. There is no evidence to show that, among the host of young artists working in the schools of Van Balen and others, the boy Van Dyck had been singled out for notice by the great painter, their ideal monarch, until the exhibition of the series of Apostles in Verhagen's gallery. Van Dyck's early admission to the Guild of St. Luke shows that he was looked upon as a finished painter. Rubens himself did not keep a painting-school for youths. What he required was a number of skilled assistants to aid in the work of the vast picture-manufactory over which he presided. In the great house, which Rubens built for himself at Antwerp, he divided his work, as it would appear, between a special studio of his own, to which no one was admitted, and one or more large studios, in which his assistants were engaged on drawing out or laying the colour of those vast decorative compositions, sacred and profane, with which the name of Rubens is usually associated.

It was the practice of Rubens at the zenith of his career to make a sketch of his composition in lightly coloured monochrome. This was handed to his assistants, who then drew it out on the canvas according to the required scale, and laid in the colours to a greater or less extent, as the master directed. The paintings were in most cases actually finished or corrected by the master's own hand. Rubens, in his letters to Sir Dudley Carleton and others, is careful to distinguish between the paintings which were wholly the work of his own hands, or chiefly that of his assistants and finished by him, or really carried out by his assistants alone. Obviously Rubens depended a great deal upon the skill of these young men, and that he was well served is shown by their names, which included men afterwards so well known as Erasmus Quellinus, Abraham van Diepenbeck, Jan van Hoecke, Theodor van Thulden, with the landscape-painters Jan Wildens and Lucas

van Uden, and also Justus van Egmont and Pedro van Mol, who carried the tradition of the Rubens School to Paris, and helped to

plant upon it the Royal Academy of France.

Van Dyck was already noted for the precision of his draughtsmanship and his mastery of the technical side of his art, although certain mannerisms were even now to be detected. To Rubens such an assistant would be invaluable, while to a young painter, the introduction to Rubens's studio insured a speedy recognition by the public. It was there that the art-patronage of the Netherlands found its chief centre. Other painters vied with Rubens for this patronage, Jordaens, Gaspar de Crayer, Theodor Rombouts, Cornelis Schut, but they could never even shake the foundations

of Rubens's pre-eminence.

According to the art-historian Bellori, Van Dyck was first employed by Rubens to make reduced copies of his paintings for the engraver to copy. 'The Battle of the Amazons' being specified as one copied by Van Dyck in this way for the engraver, Lucas Vorsterman. This was work requiring great though somewhat mechanical skill and precision. Bellori also states that Rubens employed Van Dyck not only in copying, but also in drawing out great cartoons from his sketches. Among these latter works was a series of large cartoons, designed for tapestry, representing 'The History of the Consul Decius Mus.' These cartoons were not only drawn out but also painted by Van Dyck, and now hang in

the Liechtenstein Gallery at Vienna.

Rubens had spent several years, when young, in Italy, and resided for a great part of these at the court of the art-loving Gonzagas at Mantua. Unlike his compatriots and contemporaries, Rubens studied the works of Titian, Tintoretto, Correggio, and Leonardo da Vinci in preference to the academical models of Raphael and Michelangelo. In this he showed himself the precursor of a new age and a new spirit or afflatus in painting. Many were the copies of these great masters which Rubens had collected at Antwerp, and he had also obtained some fine examples of their original work. It can hardly be doubted that it was in the house of Rubens that Van Dyck first came under the influence and felt the inspiration of Titian and the Venetian painters. This influence is shown in the very earliest historical paintings by Van Dyck, some of which he is credited with having completed before he entered the studio of Rubens. The earliest of these is supposed to

## VAN DYCK AND RUBENS

be a painting representing 'The March to Calvary,' which forms one of a long series illustrating the Passion of Christ, commissioned in 1617 for the Dominican Church of St. Paul at Antwerp, where the pictures still hang. Damaged as the picture is, it is easy to discern certain faults which are characteristic of a painter's immaturity, such as the over-crowding of figures, the faulty disposition of planes, the lack of atmosphere and space. On the other hand, in this crude painting one can discern in the finely modelled heads the promise of the painter's future success in portraits. Again, the treatment of the nude is special to Van Dyck. The draperies are massed in great heavy folds, like Rubens', but have not his motion and vigour. They serve rather as the ground upon which the nude portions of the figures are thrown out and enhanced as the principal mass of light, a thoroughly Italian motive, and one in great contrast to the suffused and broken radiations of light which fill a painting by Rubens in every corner. The colours are deeper and more opaque than is usual with Rubens, and generally with Van Dyck present a richer and more In this painting, too, appears that intensity of glowing effect. feeling and expression, both religious and human, which is absent from the more frankly sensuous and mundane compositions of the elder painter.

Another painting of the same date is the remarkable representation of 'The Good Samaritan,' belonging to Prince Sanguszko at Podhorce in Galicia. The same faults appear in this picture, the crowded figures and mistakes in composition, but the same merits also appear, the fine expression in the heads, and the powerful treatment of the nude. The skill shown in the modelling of the nude torso and limbs in these pictures is a tribute to the good training which Van Dyck must have received in the school of Van Balen, where the Italian tradition of Michelangelo may be presumed to have still had some force. A preliminary sketch for 'The Good Samaritan' belongs to M. Bonnat of Paris. In the painting the composition is completed by the head of a spirited white horse, and this motive forms a link with a picture of 'St. Sebastian bound to a Tree' in the Munich Gallery, where a white horse is introduced with a similar effect. In this picture the same crudities and faults of composition occur, but the nude figure of the youthful saint is admirably posed in silhouette against the dark tree and the bronzed bodies of the executioners. This figure, in the head of

which may be traced the lineaments of the young painter himself, is a good instance of the sensitive refinement with which Van Dyck always treated the nude figure, affording another contrast to the unrestrained pleasure which Rubens took in depicting the naked human form, revelling in the more animal side of humanity, the texture of the skin, the pulsation of the blood, the folds of the flesh, everything, in fact, which denotes la joie de vivre. Van Dyck was more of a *gourmet* in his appreciation of beauty, his taste was selective and particular, so that in his treatment of the nude he could be sensuous without being coarse, and voluptuous without descending into vulgarity, thus escaping the reproaches with which posterity has met the works of Rubens, Jordaens, Rombouts, and other Flemish masters. This is illustrated in a curious way by a painting of 'Susanna and the Elders,' also in the Munich Gallery, in which the chaste matron defends herself in such a way as to excite a possible doubt as to whether it be her virtue or her clothes which she considers to be in peril.

It is difficult to establish with any certainty the relations between Rubens and Van Dyck. The life of the elder painter shows that his character was large and noble, and, as in his paintings his ideas were always on a large scale, so in his life he was incapable of anything mean or petty. Conscious of his own unassailable pre-eminence, he could afford without loss of dignity to take a kindly and paternal interest in those artists, painters, engravers or sculptors, who came beneath his sway. Between Rubens and Van Dyck affectionate relations seem to have been maintained from the outset, and, if any jealousies or sensations of rivalry were ever felt, it is more likely that they would have originated with the rather feminine and self-appreciative mind of Van Dyck than with the broad and generous character of Rubens.

It can hardly have been without the consent and approval of Rubens that Van Dyck was able not only to become a skilful imitator of his master's style, but also to paint a number of repetitions, more or less exact, of Rubens's paintings, which form one of the most difficult problems for modern art critics to decide. In some cases, where exactly similar compositions exist, it is not difficult to discern between the works of the two masters, since the versions by Van Dyck, which, if considered as originals, might have excited well-placed admiration, fall short of the originals by Rubens in vigour of conception or execution, even if they add a



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THE GOOD SAMARITAN to relations

In the collection of Prince Sanguszko, Galucia

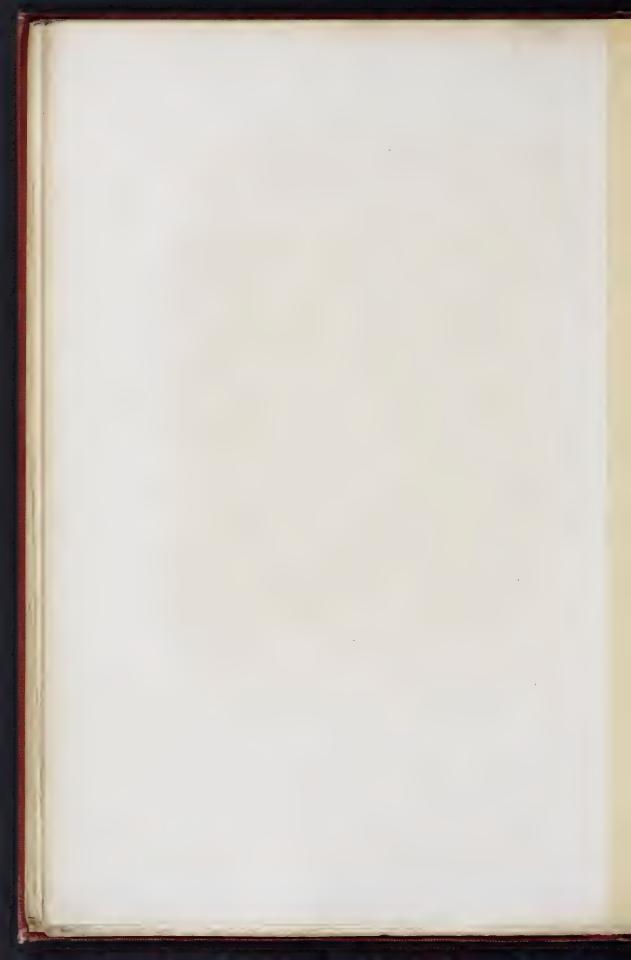
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## VAN DYCK AND RUBENS

touch of expression and intensity, something of an ideal which the elder master often fails to give. At Dresden, there are side by side large paintings of 'St. Jerome in the Desert,' by Rubens and Van Dyck, in which it is easy to see the superiority of Rubens. Another 'St. Jerome,' after Rubens, is in the Liechtenstein Gallery at Vienna, which also contains a "Burial of Christ," with some fine effects of foreshortening and great pathos of expression, but derived as a composition entirely from a similar painting by Rubens in the gallery at Antwerp. Closely allied to this is the painting of 'The Dead Christ,' in the Royal Gallery at Munich, with the same rather exaggerated intensity of pathos and expression.

In the case of the 'St. Ambrose and the Emperor Theodosius,' in the National Gallery, it is easy to see that this is a little more than a reduced copy of the large picture of the same subject in the Imperial Gallery at Vienna, though the alterations in the design

are rather to the credit of the younger painter.

It is more difficult to speak with certainty of a few paintings which have for many years been attributed to Rubens, but in which the hand of Van Dyck appears to be all-pervading. The most important, perhaps, of these is the great canvas representing 'The Raising of the Brazen Serpent,' in the Prado Gallery at Madrid, which bears a large signature of Rubens, its very size being a cause for suspicion, but appears to be entirely the work, if not entirely

the composition, of Van Dyck.

It is certain that Van Dyck ranked highest among the assistants of Rubens. There is a well-attested tale, told by Edelinck, the engraver, to Mariette, the great collector, which narrates that one day, when Rubens was out for his morning ride on the banks of the Scheldt, his assistants persuaded his housekeeper to let them have the key of his private studio, where there was an unfinished picture, according to Mariette that of 'The Virgin with St. Sebastian and other Saints,' for the high altar of the Augustinian church at Antwerp. One of the young men, it is said Diepenbeck, was unfortunate enough to injure the painting, to the dismay of all, for it was a piece of flesh-painting, which no one of them could replace. Their only hope lay in Van Dyck, who repaired the injury. Rubens, however, discovered the alteration at once, but was generous enough to acknowledge the excellence of Van Dyck's work, and to allow it to remain as it was upon the picture.

Again, in March, 1620, the Father Superior of the Jesuits in Antwerp, François d'Aiguillon, entered into a contract with Rubens to supply a series of thirty-nine paintings for the new church of the Jesuits at Antwerp, in the designs for which Rubens had a large share. The Father Superior stipulated that all the sketches should be made in small by Rubens himself, but that they should be completed by Van Dyck, whom he named especially, and the other assistants, according as the subject or place demanded. Further, the Father Superior promised to Van Dyck that he should paint one of the pictures for the smaller altars in the church

with his own hand.

To estimate the share due to Van Dyck, in any of the completed paintings by Rubens, is a task in which only a patient and careful student could hope to succeed. Even M. Max Rooses of Antwerp, who has made a life-study of the life and work of Rubens, speaks with an uncertain note upon the subject. Dr. Wilhelm Bode, in an important study of the works of Rubens and Van Dyck in the Royal Galley at Berlin, discerns the hand of Van Dyck in such important works by Rubens as 'The Raising of Lazarus,' at Berlin; 'The Feast in the House of Simon,' in the Hermitage at St. Petersburg; 'The Last Supper,' in the Brera Gallery at Milan; and 'The Miraculous Draught of Fishes,' in the church of Notre Dame at Mechlin. A small sketch or copy in grisaille of the last-named picture, now in the National Gallery, can be safely attributed to Van Dyck, and may perhaps be one of the studies made by him to be handed to the engraver. Rubens brought back from Italy the taste for large paintings of mythology or ancient history, and Van Dyck seems to have adapted direct from Rubens the 'Drunken Silenus' of the Dresden Gallery, and the often-repeated 'Jupiter and Antiope,' the best versions of which are in England, belonging to the Earl of Wemyss at Gosford, and to Mr. Edward F. Pye-Smith. In the 'Jupiter and Antiope,' however, the Italian influence is strongly felt. The painting of 'Achilles in Scyros,' in the Prado at Madrid, was admitted by Rubens to be the work of one of his "best pupils," almost certainly Van Dyck, and to have been worked over by Rubens before delivery. A version of this picture of inferior value, belonging to the Earl of Listowel, is perhaps entirely the work of Van Dyck.

It is possible that the numerous studies of heads, so fine in character and expression, which are to be found in many collections,



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In the collection of the Earl of Denbigh at Newnham Paddox 

picture, now in the Nacional Gallery.





# EARLY PORTRAITS BY VAN DYCK

and seem in most cases to be the work of Van Dyck, were studies made by Van Dyck in the studio of Rubens, and utilized by his master in his great pictures. Among such studies may be reckoned the various sketches of a 'Negro's Head,' the best and most striking of which is the splendid set on one canvas in the Royal Gallery at Brussels, where it ranks among the finest of the works attributed to Rubens. Some other important sketches of a negro are in the

collection of the Earl of Derby.

Bellori narrates how Rubens perceived that Van Dyck was acquiring much skill in imitating his style, and was showing tendencies of a desire to become a rival, so that in order to divert him from this object he encouraged Van Dyck to paint portraits, and extolled his assistant so highly as a portrait-painter that many visitors to Rubens's studio were moved to have their portraits taken by Van Dyck. This has been construed into a proof of jealousy upon the part of Rubens, who is credited with dissatisfaction at the growing reputation of Van Dyck. There is no reason for such a suspicion. Rubens may have felt it inconvenient to have so advanced an assistant, who might wish to be a rival, but he can hardly have feared any serious competition. On the other hand, an artist of Rubens's age and experience could not have failed to see that the genius of Van Dyck was to be found in the domain of portraiture, and was therefore justified in trying to steer the young painter into the proper course.

Although the special genius of Van Dyck for portraiture was displayed quite at the outset of his career, it was not likely that in this branch of art Van Dyck would at once strike out a path for himself, different from and independent of his contemporaries. Rubens had already established a fine tradition in portraiture. although his portraits, like those of Titian and Tintoretto, excel in the first place as paintings, and are only in a less degree dependent on their fidelity in transmitting a likeness or interpreting a character. Considering the close relations between Rubens and Van Dyck, it is not surprising to find that many portraits which have been credited to Rubens, are in reality the work of his young and brilliant assistant. Among these are the portraits of an old burgher and his wife in the Dresden Gallery, dated 1618, the year in which Van Dyck entered the studio of Rubens; the portrait of another burgher, in the Brussels Gallery, dated 1619; and the portrait of a lady holding a rose, in the gallery at Cassel. The researches of a careful

expert, such as M. Rooses or Dr. Bode, would no doubt reveal among the portraits generally ascribed to Rubens many others which should safely be credited to Van Dyck: such as, for instance, the portrait said to be that of Rubens's brother Philip, in the collection of Sir Francis Cook at Richmond, or the well-known portrait of Caspar Gevartius in the Museum at Antwerp. But it is probable that Van Dyck was also influenced by the portraits painted by Cornelis de Vos, which are remarkable for many of the qualities shown in the earlier portraits by Van Dyck, though they have nothing of the grace and elegance which are usually associated with the name of Van Dyck. It should be noted that Cornelis de Vos was brother to Paul de Vos, the animal-painter, and to Margaretha, the wife of Frans Snyders; and also that his own wife was step-sister to Jan Wildens, the landscape-painter, a friend and fellow-pupil of Van Dyck: so that Cornelis de Vos may be reckoned among the circle of friends and acquaintances among whom Van Dyck was brought up. Many of the early portraits by Van Dyck can with difficulty be distinguished from those by De Vos, as, for instance, in the case of two portraits in the Museum at Antwerp which bear the name of De Vos but may be by Van Dyck. De Vos also seems to have been the originator of the family portrait, which theme Van Dyck subsequently developed with such conspicuous success.

The early portraits by Van Dyck are marked by a great simplicity of costume, especially in those of men, who wear for the most part plain black clothes, and a ruff folded in flat pleats. heads are modelled in a marvellous way, showing that at the age of nineteen or twenty Van Dyck had mastered completely the most important side of the portrait-painter's art. It is on the head, and the character expressed therein, that the portrait depends entirely for This is particularly well shown in the famous portrait of Cornelis van der Geest, a noted amateur and patron of the arts at Antwerp, which is one of the most highly prized treasures of the National Gallery. In this the art of the portrait-painter seems to reach its highest point, and yet it is the work of a painter at the latest in his twenty-first year. With this portrait may be linked that of Jan Brueghel, the elder, in the Munich Gallery, remarkable for the fine modelling of the hand; the double portrait of the painter Hans de Wael and his wife, also in the Munich Gallery; the portraits of an elderly lady and gentleman, belonging to Count de



M. VINCK In the collection of M. François Schollaert, Louvain

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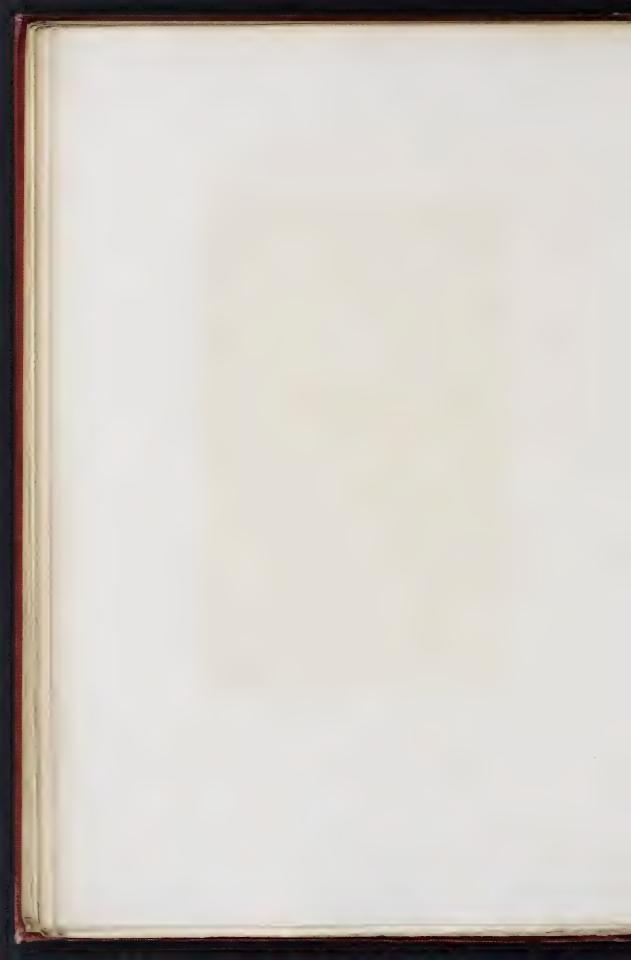




# MADAME VINCK

In the collection of M. Paul Dansette, Brussels





# EARLY PORTRAITS

la Faille de Leverghem at Antwerp; the portraits of M. and Mme. de Witte, belonging to M. Arnold de Pret Roose de Calesberg at Antwerp, and the fine companion portraits of Nicolas Rockox, nine times burgomaster of Antwerp, and his wife, in the

collection of Prince Serge Stroganoff at St. Petersburg.

In the portraits of ladies Van Dyck shows a closer affinity, perhaps due to the costume, to the portraits by Cornelis de Vos. The younger ladies are clad in rich dark brocade or figured silk dresses, open so as to show very rich bodices embroidered on a gold ground. They usually wear a circular ruff, pleated in stiff vertical folds, and rich lace cuffs at the wrists. Their hair is drawn back tightly from the forehead, and bound by a jewelled or richly ornamented cap or fillet at the back of their head. They wear rich bracelets, or gold chains round their waists, and have every appearance of health, riches, and prosperity. Two portraits of young Flemish ladies in the Liechtenstein Gallery at Vienna are good examples of this style of portrait. More sedate is the charming lady who sits in a large chair, in the portrait belonging to the Earl of Denbigh at Newnham Paddox (erroneously called Lady Kynelmeeky); while on a more grandiose scale Mme. Vinck sits at full length with the air of an arch-duchess, this painting being in the possession of M. Paul Dansette of Brussels, a companion to the fine full-length of M. Vinck, in the collection of M. Schollaert at Louvain. One lady, 'Anna Maria de Schodt,' stands at full length, an uncomely dame, with something more of Jordaens about the portrait than of the refined and elegant Van Dyck. The composition is sometimes varied by the introduction of a child, this pleasing group being well shown in the 'Lady and Child' in the Hermitage at St. Petersburg, sometimes known as 'Suzanne Fourment and her daughter Catherine' (often attributed to Rubens), and the fascinating 'Lady and Child' with the laughing baby in mauve silk, which belongs to Earl Brownlow at Ashridge. But in some of these portraits there is an Italian note, which must be alluded to hereafter.

Foremost among Van Dyck's friends was Frans Snyders, the animal-painter, whose delicate wistful face Van Dyck took a special pleasure in painting. Van Dyck painted him and his wife, Margaretha De Vos, together in one picture, now in the Cassel Gallery; also companion portraits of Snyders and his wife, which were formerly in the Orléans Collection, and are now separated, the

portrait of Snyders finding a home in the collection of the Earl of Carlisle at Castle Howard, and that of his wife at Warwick Castle. A noble head of Snyders alone is in the Liechtenstein Gallery at Vienna. A beautiful family group of three heads in the Hermitage Gallery at St. Petersburg, called 'Snyders and his Family,' perhaps represents Van Dyck's friend, Jan Wildens, of whom he painted a fine head, now in the Gallery at Cassel. A group in the collection of Lord Barnard at Raby Castle, called 'Snyders and his Wife,' probably represents one or other of the painters De Vos and his

wife, and may be the work of Cornelis de Vos.

Among the various commissions which Rubens was wont to receive from the Regents, the Archduke Albert and Isabella Clara Eugenia, were equestrian portraits in the manner of an apotheosis of Isabella's father and grandfather, Philip II. of Spain and the Emperor Charles V. A portrait of this description representing Philip II. is among the pictures by Rubens at Windsor Castle. Another of these, that of Charles V. on a white horse with the eagle of fame above him was clearly inspired by Titian and painted by Van Dyck: it is now in the Uffizi Gallery at Florence. If Van Dyck is also to be credited with a share in the picture by Pieter Snayers in the Royal Gallery at Munich, representing the battle of 'Martin l'Eglise,' it may be presumed that it was in his youth that his co-operation was secured.



FRANS SNYDERS AND HIS WIFE

The state of the s

In the Grand-Ducal Gallery, Cassel





# CHAPTER III

Portraits of Van Dyck by Himself—The Earl and Countess of Arundel—Van Dyck leaves Rubens—First Visit to England—Return to Antwerp and Departure for Italy—Arrival at Genoa—Visits to Rome, Florence, and Venice

AN DYCK had now grown his wings, and was ready to fly. Precocity had given place to adolescent maturity. At the age of twenty-one the painter is ready to take his place among the great artists of the world. It is easy to form a picture of the youthful Van Dyck's appearance at this age, since throughout life he was his own model or sitter on several occasions. In the gallery of the Academy at Vienna there is a portrait of a youth, evidently by Van Dyck, in which his own features can be discerned. A fresh and delicate face, well-formed features, the nose and chin well-shaped, the mouth somewhat sensuous, though obstinate in character, light chestnut-coloured hair falling in waving clusters over his forehead and about his ears, a suggestion of a feminine rather than a virile type—such are the general characteristics of the face, which altered but little during life. He was short of stature, and of slender figure. His hand was long and sensitive, with straight fingers almost parallel to each other, a hand which it is easy to recognize in many of his portraits. The lack of virility is further shown by the slow growth of the hair on his face, for even at twenty-one his cheeks appear as smooth as those of a boy of sixteen. His own portrait can be recognized, according to M. Hymans, in a series of sketches, representing a youth playing on a flute, in the Prado Gallery at Madrid. The portrait is more clearly defined in similar paintings of a year or two later, belonging to the Duke of Grafton and the Duke of Devonshire, in the Hermitage at St. Petersburg, and in other collections, a smaller version of which is in the National Gallery, and in the portrait of himself in the Munich Gallery, where he appears already as the possessor of a golden chain of honour. The portraits throughout life bear out the painter's character, such as can be learnt from his life and works. Van Dyck betrays a nervous and obstinate disposition. He is ambitious, quick to learn, appro-

priate, and assimilate the ideas of others; never quite content with or confident in his own supreme genius for portrait-painting, ever ready to receive some new emotion in painting; indolent and luxurious in his life, but at the same time strongly individual, proud, and sensitive; quick to feel a slight or take offence, and careless of giving offence to others. With such feminine traits in his character, Van Dyck presents a strong contrast to his master, Rubens, and his

other Flemish friends and contemporaries.

It was not likely that so uneasy a spirit would remain long in a position of inferiority or subordination. A suitable exit from Rubens' studio was provided for Van Dyck by an English lady, Alethea Talbot, wife of that Thomas, Earl of Arundel, who is renowned throughout the history of art as one of the greatest amateurs and art-patrons that have ever existed. Arundel was well known in the Netherlands, and had already had dealings with Rubens. He may himself have noticed the young Van Dyck, but there is nothing to prove this. In June, 1620, the Countess of Arundel left England intending to take her two sons to Italy for their education. She arrived in Antwerp and made some stay there, in order that a double portrait of her husband and herself might be painted by the great Rubens. It is clear that Arundel did not accompany her, for on July 17 one of her suite writes to the earl from Antwerp (in Italian) as follows:

"Most illustrious Lord and Reverend Patron,

"Immediately on my arrival in this city I presented your Lordship's letter to Signor Rubens, the painter, who received and perused it with evident marks of satisfaction. I give you his reply: 'Although,' said he, 'I have refused to execute the portraits of many princes and noblemen, especially of his Lordship's rank, yet, from the Earl I am bound to receive the honour which he does me in commanding my services, regarding him, as I do, in the light of an evangelist to the world of art, and the great supporter of our profession'; and with other similar expressions of courtesy, he proceeded to make arrangements for her Ladyship's sitting to him on the following morning. He has already sketched her likeness with Robin the dwarf, the fool, and the dog. The sketch, however, still requires some trifling additions, which he will make to-morrow, and on the following day her Ladyship starts, with the intention of sleeping at Brussels. It so happened that, when Rubens began



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In the collection of the Duke of Grafton, K.G. 

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#### THE COUNTESS OF ARUNDEL

his work, he was unable to lay his hand on a piece of canvas sufficiently large for his purpose. Having drawn the heads, therefore, as they should be, he sketched the postures and draperies of the figures on paper, and finished a separate drawing of the dog: but he has ordered a canvas of the proper size to be prepared, and will himself copy what he has done, and send the copy with the original sketches to your Lordship. He assures the Countess that he will paint no person, unless by your Lordship's recommendation. Van Dyck is always with Signor Rubens, and his works are beginning to be scarcely less esteemed than those of his master. He is a young man of one and twenty, with a father and mother in this city who are very rich, so that it is difficult for him to quit these parts, all the more because he sees the fortune which Rubens is enjoying."

It is evident from this letter that the Earl and Countess of Arundel were persons of great importance in the eyes of Rubens, and that their attention had been drawn to his brilliant young assistant. The portrait of the Earl and Countess of Arundel, with their dwarf, fool, and dog, is now in the Royal Gallery at Munich. May it not be supposed that, after the preliminary sketches by Rubens referred to in this letter, Rubens handed over the group to Van Dyck to complete? There is much in the painting to remind one of Van Dyck. Also Rubens, in sending the picture to Arundel in England, may have been responsible for the next important event in the life of Van Dyck, his first visit to England, in which it is clear that Arundel was concerned.

The next piece of information comes from Sir Dudley Carleton, the friend and correspondent of Rubens, who seems to have commissioned Tobie Matthew, a well-known political agent, to obtain some painting by Van Dyck. Matthew writes to Carleton

from Antwerp on November 25, 1620, saying:

"Your Lordship will have heard how Van Dike his famous Allievo is gone into England, and that the Kinge hath given him a Pension of £100 per annum. I doubt he will have carried the desseigne of this piece into England; and if he have, I durst lay my payre of hands to a payre of gloves, that he will make a much better Piece than this is for halfe the money that he asks. Perhaps I am deceaved; but I thought it fitt to tell your Lordship playnly all that I knowe, or feare in this; though I doubt not but your

Lordship will dexterously governe the knowledge of it, for else this fellow will flye upon me. Yet please your selfe, for I am at a poynt."

It is evident from Matthew's letter that "this fellow," even at the age of twenty-one, was by no means an easy person to deal with.

Painting in England was not an indigenous art. Holbein had for a few years figured at the court of Henry VIII. and rendered it immortal. In the latter part of the sixteenth century the artists chiefly employed by the court and nobility came from the Netherlands, who brought over with them the traditions of the Spanish court, with its stiff portraits at whole length in rich costume, such as were painted in Spain by Alonso Sanchez Coello, and in the Netherlands by Anthonis Mor and Pourbus. England did not afford a field for artists of the first rank; and costume, armour, and other accessories tended to occupy the chief interest of the portrait to the exclusion of the likeness. This is specially to be noticed in the portraits of Queen Elizabeth, who may have enjoined the practice upon those who were allowed to paint her likeness. queen is known to have had her views upon portrait-painting, as well as on politics or religion. Hence arose a school, headed by Marcus Gheeraerts, the younger, who are chiefly remarkable for their skill in rendering the rich costumes of their sitters. With the accession of James I. an advance was made by the employment at court of two rival artists, Paul van Somer of Antwerp and Daniel Mytens of the Hague. Both these painters carried on the traditions then required in England, but their works are an improvement on their predecessors. Both Van Somer and Mytens produced portraits of great dignity and excellence, even if they display but little imagination. Whereas Mytens had a predilection for soft grays and low tones, Van Somer, on the other hand, was inclined to deep reds and browns. Van Somer also excelled in the portions of landscape which he introduced into his backgrounds.

Politics were rather strained at the court of James I. The new favourite, George Villiers, Duke of Buckingham, was by nature inclined to resent and try to undermine the influence of older counsellors, such as the Earl of Arundel, whose austere dignity and anchorite habits were in strong contrast to the flashy brilliance of Buckingham. With the king, however, it was the brilliance which prevailed. Buckingham, moreover, tried deliberately to rival Arundel, and even outdo him, both as an art collector and as a

#### FIRST VISIT TO ENGLAND

patron of artists. It would seem that Van Somer was the painter affected by Arundel, while Mytens was attached to the household of Buckingham. In 1620 Van Somer was sick to death, and it may have been this which moved Arundel to negotiate for the removal to England of the brilliant young Van Dyck, as a rival to Mytens and as a counterblow to Buckingham. Van Dyck probably required some security before he left his prosperous quarters at Antwerp. Hence the king was induced by Arundel to give the young painter a pension, as a member of the royal household.

The visit to England was, however, but a short one, and it is uncertain how Van Dyck was employed. James I. was not a connoisseur of painting, like his sons Henry and Charles, but he liked having his portrait painted, and distributed the likeness of the royal Solomon broadcast. When Van Dyck came to England James had lately lost his royal consort. It is certain that at some time or another Van Dyck painted for the King of England fulllengths of James I., Queen Anne, and Henry, Prince of Wales, all of them copies from whole length portraits by Paul Van Somer. The original portraits, with the copies by Van Dyck, still remain in the royal collection. It may have been for these services that Van Dyck received payment from the king by an order dated February 16, 1620-1, to pay

"To Anthony Vandike the some of one hundred pounds by way of reward for speciall service by him performed for his Matie without accompt imprest or other charge to be sett upon him for the same or for anie part thereof."

Twelve days later, on February 28, a pass was issued,

"for Anthonie Van Dyck, gent, his Maties servaunt to travaile for 8 months he havinge obtayned his Maties leave in that behalf as was sygnified by the E. of Arundell."

Nothing more is known of Van Dyck's first visit to England. He probably painted the portrait of his patron, the Earl of Arundel, perhaps the noble seated portrait now in the collection of the Duke of Sutherland at Stafford House. Van Dyck may have been disappointed at the employment given him by the king. He seems to have insisted upon having his pension of £100 paid down to him at once, and in its entirety. Probably in his desire

to emulate the fame and fortune of Rubens, he informed Arundel of his wish to follow in his master's footsteps and complete his education as a painter in Italy. Arundel may have on the strength of this obtained the king's leave for Van Dyck to be absent for eight months, and furthermore an advance of the painter's whole pension for the year. It would seem under any circumstances that

the king expected him to return.

Van Dyck returned to his native city of Antwerp as the servant of a king, and it is improbable that he resumed his place in the studio of Rubens. His visit to England was not entirely without effect, for something of Van Somer can be traced in the portraits which can be attributed to the next few months, especially in the landscapes introduced into the backgrounds. Van Dyck is said to have visited on his way back both Paris and the Hague, but there is no evidence to support this. He probably returned straight to Antwerp, and if no longer willing to act as an assistant to Rubens, it may have been during the next few months that he painted the various copies from Rubens, to which allusion has been made in a former chapter. Portraits, too, were no doubt greatly in demand. A proof of his intimacy with Rubens and his household is shown by the remarkable portrait which Van Dyck painted of Rubens's first wife, Isabella Brant, which is now in the Hermitage Gallery at St. Petersburg. This portrait contains also a view of the great arch and portico which formed the approach to the house of Rubens through the garden. Scandal has not hesitated to suggest, on the slightest possible grounds, that the charming young painter seemed to Rubens to be too much of an attraction to the lively Isabella, and that for that reason Rubens did his best to hasten the projected journey of Van Dyck to Italy.

The eight months' leave accorded to Van Dyck by James I. had actually expired before the painter really set forth upon his travels. Rubens was himself about to start, if he had not already done so, for that journey to Paris which resulted in the famous series of paintings done for Queen Marie de' Medicis in the Palais de Luxembourg. The two painters parted on affectionate terms. Van Dyck painted a portrait of himself and Rubens together, which he presented to his master, in addition to the portrait of Isabella Brant and other paintings from his hand. Rubens in return is said to have given to Van Dyck the best horse in his

stables, and Rubens was no mean judge of horses.



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## JOURNEY TO ITALY

On October 3, 1621, Van Dyck left Antwerp in company with Cavaliere Giovanni Battista Nani, a Venetian by birth and a friend They spent a few days at Brussels, and thence of Rubens. proceeded to Genoa, where they arrived on November 21 following. Genoa ranked with Venice and Antwerp among the great maritime centres of commercial activity. Both at Genoa and at Venice there was a large colony of merchants from the Netherlands and Germany. Many young artists, who found their native city overstocked with men as competent or more successful than themselves, thought it profitable to remove to some place like Genoa, where they would find a sufficient number of their compatriots to insure employment and reward. Among the Flemish artists who had settled in Genoa were two brothers, Lucas and Cornelis de Wael, sons of the painter, Hans de Wael, and Gertruyt de Jode, the friends with whom Van Dyck had been so intimate in his youth. His early comrade, Jan Brueghel, the younger, either accompanied Van Dyck to Genoa, or was already residing there when he arrived. Rubens had spent some time at Genoa about twenty years before, and the memory of his presence there would insure a hearty welcome to one so strongly recommended by Rubens as Van Dyck.

Among his compatriots, therefore, Van Dyck would feel himself to be no stranger in Italy. His mind was already full of the wondrous creations of Titian and Paolo Veronese, which he had seen in the house of Rubens. His impressionable nature lent itself readily to the influence of Italy and Italian art. The patricians and merchant princes of Genoa provided in their palaces plenty of

material for the youthful artist to study and admire.

Although it was the ambition of Van Dyck to excel as a painter of history, and the journey to Italy was undertaken with this object, it may be imagined with reason that it was by portrait painting that he obtained the ways and means for prosecuting his travels and his studies. During his first short stay at Genoa he probably painted some of those portraits of his fellow-countrymen, which combine the true and unmistakable manner of the Flemish school with something of the noble dignity and rich colouring of the Italians. It is possible that some of the portraits alluded to in a previous chapter may have been done in Genoa, such as the portrait of a lady, belonging to the Earl of Denbigh, and the lady and child, belonging to Earl Brownlow, for the latter picture was purchased in Genoa by Sir Abraham Hume. The portraits of

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M. and Mme. Vinck, mentioned before, are on a scale and conceived in a manner different from that of the usual Flemish school. They may be compared with the two large and important portraits, said to be those of one Bartolommeo Giustiniani and his wife, with whom Van Dyck is said to have lodged on his first arrival at Genoa. These two portraits were brought from Genoa with others in 1828 by Mr. Andrew Wilson, and passed into the collection of Sir Robert Peel, whence they were sold in the summer of 1900 for £24,250 the pair! With these also may be classed the important portrait of 'A Syndic,' belonging to Mme. Edouard André at Paris, which like the others mentioned combines a somewhat homely vigour, almost like that of Jordaens, with the calm solemnity of a Titian.

Before entering into any further inquiry as to the paintings executed by Van Dyck at Genoa and elsewhere in Italy, it will be of assistance to try to trace his actual wanderings. There has been, and is still, some considerable difference of opinion as to the exact sequence of Van Dyck's travels. They would seem to have been traced, with some degree of certainty, by Cavaliere Mario Menotti, although his conclusions are not entirely in consonance with those handed down by Bellori and writers of an

earlier date.

According to Cavaliere Menotti, Van Dyck would appear to have left Genoa in February, 1622, and gone by sea to Civitá Vecchia on his way to Rome. The Eternal City, Urbs as it was known to fame, was still the goal for artists of every description. Van Dyck, however, like his master, resisted the temptation to waste his time in academical studies from Raphael and Michel-Rome, therefore, afforded him but little attraction, and he soon left for Florence. At Florence he found an old friend of his boyhood. Justus Suttermans, who had been entered as a boy-pupil in the Guild of St. Luke at Antwerp on the same day as Van Suttermans was now court painter to Ferdinand de' Medicis, Grand Duke of Tuscany, for whom he painted a series of portraits of remarkable excellence, such as Van Dyck might have painted himself had his character been less impressionable, and less open to absorb the lessons derived from the studies of the great Venetian masters. Van Dyck painted a portrait of Suttermans, and afterwards etched it himself for the 'Iconographie.' At Florence, too, Van Dyck probably met a man, who had a strong and peculiar influence on him later on in life, namely, that strange English-

#### VISIT TO ROME

man, Sir Kenelm Digby, then on travels which lasted for some years. From Florence Van Dyck went to Bologna, where he was introduced to the great schools of the eclectic painters, and found in the studied graces and elaborate artifices of Guido Reni and the Carracci much that was fascinating and stimulating to a would-be rival of Rubens. From Bologna he went to Venice, which may be imagined to be the goal that he most desired to reach. Here he found his former patroness, Alethea, Countess of Arundel, residing for the education of her two sons. Van Dyck was now in the home of Titian, Tintoretto, and Paolo Veronese, and the painter, who could pass through the Sistine Chapel or the Stanze of the Vatican unmoved, now spent several months in zealous and unremitting study of the paintings which had loomed so long and so largely on the horizon of his mind.

When finally he quitted Venice, he visited Mantua, and recalled to the court of the Gonzagas the splendid memory of Rubens and his residence with them. Though Van Dyck's stay at Mantua was short, he received from Ferdinand Gonzaga a rich chain of gold, which is shown in the portrait of himself now in the Royal Gallery at Munich already noticed. In the Palazzo Sauli-Visconti at Forlí there is a portrait of Marchesa Bulgarini of Mantua attributed to the hand of Van Dyck. From Mantua Van Dyck returned to Rome, which he reached early in 1623, perhaps at the wish of Cardinal Guido Bentivoglio, a member of the ruling family at Bologna, who had returned some two or three years since from several years' service as Papal Legate in the Netherlands,

and was a great admirer of Rubens and his school.

Rome was a perfect caravanserai of artists. They came and went, some mere birds of passage, like modern tourists, others to spend a fixed period of serious work and study, others with no very definite aim, except that of retailing from the great masterpieces there some copies or reminiscences of the works of art which they so greatly admired and so often failed to comprehend. The artists from the Netherlands had a social circle of their own, and they brought with them the habits of the north, the jovial and noisy good fellowship of the tavern, the coarse and careless relations with the female sex, and other social amenities, which assorted but ill with the venerable ruins of Imperial Rome, or the refined splendour of the Papal surroundings.

Van Dyck, as a Fleming, was welcomed as a new boon

companion, but when they found that the elegant and languid youth, still beardless, with his fine clothes, a curled feather in his velvet cap, a gold chain round his neck, two or three servants in his train, looked down upon them as vulgar roisterers, and shunned the tavern for the palace, and the society of his compatriot artists for that of cardinals and princes, they turned on him, and partly from jealousy of his undoubted skill as a painter, partly from the undisguised contempt which this superior young man showed for their society, they determined to make life as unpleasant for him at Rome as possible, and succeeded in their object. The pittor cavalleresco, as they nicknamed him, is all very well as an elegant young popinjay; he can cringe to a cardinal, they said, and kiss the hand of a princess, but he can neither draw nor paint. In spite of all proofs to the contrary, such as the magnificent and famous portrait of Cardinal Bentivoglio, now in the Pitti Gallery at Florence, life at Rome was made intolerable to Van Dyck, and shaking off the dust of the Eternal City, he returned to Genoa, where he was more likely to be able to live and paint as he desired.

#### CHAPTER IV

The Chatsworth Sketch-Book—Influence of Titian—Early Paintings in Italy—St. Martin—Van Dyck at Venice, Rome, and Genoa—Cardinal Bentivoglio

If it be difficult to trace with certainty the course of Van Dyck's travels in Italy, it is no less hard a task to establish with any degree of confidence both the nature and sequence of the paintings executed by him during his five years' stay. Fortunately a relic has been preserved which is of the greatest importance in any critical study of Van Dyck's work at this date. This is a sketchbook, obviously used by the painter in Italy, and containing very few original compositions, but chiefly his studies and reminiscences

of the great Italian masters.

This little book was once in the possession of Sir Peter Lely, and, after passing through various hands and undergoing unexpected vicissitudes of ownership, it now remains in the collection of the Duke of Devonshire at Chatsworth. A companion volume, similar in size and full of drawings of a rather similar nature, reveals itself on inspection to be the work of Daniel van den Dyck, a painter and engraver of a later date and mediocre quality. The ascription of this second sketch-book to the great painter is an obvious supercherie, not necessarily to be traced to the said Van den Dyck himself.

The sketch-book is the most precious record of Van Dyck's trend of thought at the time of his visit to Italy. It contains notes taken at Milan, Genoa, Rome, Venice, and elsewhere, and many of the paintings recorded by him remain to this day among the most famous masterpieces of painting. At Milan Van Dyck notes Leonardo da Vinci's 'Last Supper' and 'St. Anne,' and Raphael's 'Repose in Egypt.' At Rome he makes a few studies after Raphael, and others after the antique painting in the Aldobrandini palace known as 'The Marriage of Alexander and Roxana.' He sketches at Rome, in 1621, the curious figures of the Persian envoy, the Englishman, Sir Robert Shirley, with his Circassian wife. He painted two fine portraits of these remarkable people which are now in the collection of Lord Leconfield at Petworth. He buys

engravings by Albrecht Dürer and others, or sketches those he meets with in other collections. Giorgione, Sebastiano del Piombo, Pordenone, and others claim his attention from time to time. He sketches figures from daily life in Venice. But it is Titian who dominates the whole sketch-book, *Pensieri di Titiano* occur throughout, the only painter at all coming near him in importance being Paolo Veronese. Titian at Genoa, Titian at Rome, Titian at Venice, it is always Titian at whose feet the young painter places himself in adoration.

His time at Venice seems to have been spent in the study of paintings by Titian and Paolo Veronese. There are notes of such well-known paintings by Titian as the 'Pesaro' altar-piece in the Church of the Frari; the 'Presentation of Giovanni Pesaro, Archbishop of Paphos, to St. Peter by Pope Alexander VI.' (the well-known 'Baffo' of the Antwerp Gallery); the 'Ecce Homo' of the Louvre; the 'St. James' of the Church of S. Lio at Venice, the 'Presentation of the Virgin' in the Accademia at Venice; the 'Bacchanal' at Madrid; the 'Three Ages,' probably the version at Rome which he notes as called 'L'estate la primavera e l'inverno'; the 'Tobit and the Angel' of S. Marciliano at Venice; the so-called 'Portrait of Lavinia' now at Dresden; the so-called 'Venus and the Organ-player' at Madrid; and many others. At Rome he sketches the so-called 'Sacred and Profane Love' and 'The Education of Cupid,' in the Borghese Gallery, and the famous portrait of 'Pope Paul III. and his Farnese Nephews,' now at Naples. At Genoa he makes a note among other paintings by Titian of the seated figure of 'Cardinal Antonio Pallavicini.' At Venice he sketches various paintings by Paolo Veronese, including some of the ceilings in the Ducal Palace, and the two pictures of 'Le Respect' and 'L'Infidelité,' which lately passed with others from the collection of the Earl of Darnley to the National Gallery.

On examining the later paintings by Van Dyck, especially those taken from sacred history, it is easily perceived to what an extent Van Dyck was indebted to these notes from Titian and Paolo Veronese for certain motives in his future work. In three cases the question is one of peculiar interest, as it refers to certain paintings which are usually ranked among the early and more youthful works of Van Dyck. One of the most important of these is the great painting of 'The Betrayal of Christ,' two separate versions of



THE BETRAYAL OF CHRIST, AFTER THIAN

From the original in the possession of the Duke of Devonshire, K.G., at Chatsworth

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#### EARLY PAINTINGS IN ITALY

which exist in the Prado Gallery at Madrid, where it is known as 'El Prendimiento,' and in the collection of Lord Methuen at Corsham, in addition to a brilliant preliminary sketch in the collection of Sir Francis Cook at Richmond. In the Chatsworth sketch-book there is a drawing of the same composition, which is stated to be after Titian. Although it is not impossible that Van Dyck may have seen such a transcript in the collection of Rubens, it is not likely that he would have troubled to note the picture it he had already painted the same subject three times. The sketch and the version at Madrid have both some points of resemblance, especially in its dramatic energy, to the interesting painting of 'The Stoning of St. Stephen,' which Van Dyck painted for the Church of the Spaniards at Rome, whence it was removed to Spain by the well-known Godoy, Prince of the Peace, and at the dispersal of his collection passed into that of Lord Egerton of Tatton. The Corsham version of 'The Betrayal' may be a later repetition, painted after Van Dyck's return to Antwerp. The Madrid version is usually reckoned to be the painting of the same subject which Rubens received as a present from Van Dyck before he left Antwerp for Italy, and which he valued so highly as to give it a special place of honour in his house. A further rendering of the same subject on the lines of the sketch-book drawing is preserved in a drawing at Weimar, which appears to be that etched by Pieter Soutman. The second painting to which the question refers is that of 'Christ crowned with Thorns,' two versions of which exist, one in the Royal Gallery at Berlin, the other in the Prado Gallery at Madrid. This composition, which is full of passion and dramatic vigour, is certainly based on a similar composition by Titian. This is further borne out by the occurrence in the Chatsworth sketch-book of various transcripts from the figure of the suffering Redeemer noted by Van Dyck as by Titian. This painting has always been reckoned among Van Dyck's youthful works. In the painting at Berlin the figure of a Roman or Gallic soldier is introduced, a reminiscence of the series of paintings representing the history of the Consul Decius. This figure is removed in the painting at Madrid, which is in every way superior. The painting at Berlin came with two others from the Abbaye de Dunes near Bruges, and had originally belonged to a convent of Brigittine nuns at Hoboken. It cannot, therefore, be identical with a version of the same picture, which is said to have come originally from the Balbi palace at

Genoa to the Netherlands, and may with some reason be thought to have been painted by Van Dyck at Genoa, and repeated in later years, perhaps for Philip IV. of Spain, when his art was more mature.

The same observations may be made upon a painting which through a certain flavour of romance has become one of the most famous creations of Van Dyck and one of the most puzzling and oft-debated questions in his career. Until quite recent years a legend had been accepted that the handsome and impressionable young Van Dyck had on leaving Antwerp for Italy stopped at the village of Saventhem, near Brussels, where he had become enamoured of a young maiden of great beauty called Anna van Ophem. So strong was his passion that he lingered there until Rubens sent messengers to extricate Van Dyck from these toils, and despatch him to Italy. Before leaving Saventhem, as the story goes, Van Dyck painted for the church there two pictures, one of 'St. Martin dividing his Cloak,' the other a 'Holy Family,' into which he introduced portraits of his fair charmer and her The latter picture was destroyed in 1672 by the French troops, but the former picture is still cherished by the village of Saventhem, where the pretty story remains a pious tradition that no person would dare to challenge. But modern criticism has destroyed its credibility. Apart from the fact now ascertained that Van Dyck left Antwerp in October, 1621, and arrived at Genoa some six or seven weeks later, documentary evidence connected with the commune of Saventhem has revealed that the paintings were commissioned at a much later date by Ferdinand de Boisschot, Comte d'Erps and Seigneur de Saventhem, a distinguished statesman and diplomat. The painting of 'St. Martin' in itself presents some interesting features in connection with Van Dyck's sojourn in Italy. As in the two previous cases there are at least two separate versions of this painting, one at Saventhem, the other, amplified and matured, in the Royal Collection at Windsor Castle, where it still hangs as the work of Rubens. A small painting which appears to be a preliminary sketch is in the collection of Captain Holford at Dorchester House. In all these pictures the graceful figure of the youthful saint is the same with some slight variations in the attitude. The sketch at Dorchester House shows a more crowded composition, the scene with the beggar taking place at the entry of a town, all in that manner of Rubens, which Rubens himself seems to have taken from the works of Elsheimer.



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GROUP FROM PHARAOH IN THE RED SEA

From the original in the possession of the Duke of Deconsine, K.G. at Characteril.





In the Saventhem picture the number of figures is reduced so as to concentrate the motive of the picture upon the saint and the beggar. In the Windsor picture more figures are added, improving the decorative qualities of the painting but losing somewhat in dramatic effect.

In the Chatsworth sketch-book there are some carefully finished studies from the crowded groups of horsemen and spectators in the great woodcut from the design of Titian, representing 'Pharaoh overwhelmed in the Red Sea.' In one of these groups there occurs the figure of a young warrior on horseback, which corresponds so nearly to the figure of St. Martin, that it seems to be almost certainly the original motive for Van Dyck's celebrated picture. It would be difficult to believe, especially in view of Van Dyck's powers of borrowing and assimilation, that the resemblance is a mere coincidence. The figure of the beggar is also evidently taken from an Italian model, and it occurs with but slight variations in other paintings by Van Dyck. It it difficult to believe that the Saventhem painting was not an early work by Van Dyck, done in Italy, and, perhaps, forwarded to Ferdinand de Boisschot to celebrate his elevation from Seigneur to Baron de Saventhem in 1621, and his entry into the commune. The evidence, which would assign it to about 1629, is that of a nonagenarian member of the Van Ophem family in 1739, a statement which it is difficult to disprove, but which may be still be accepted with some reservation, in face of the evidence given by the painting itself. The legend of Van Dyck's intimacy with the family of Van Ophem seems to be corroborated by a story that, in later years, when employed at Saventhem, the painter did fall in love with Isabella van Ophem, and offered to marry her, but was refused.

There are certain details in these three paintings which link them together, such as the armoured warrior in 'The Betrayal,' and again in the 'Crowning with Thorns,' the half-naked beggar in the 'St. Martin,' who reappears as the man who offers a bulrush to the Saviour in the 'Crowning with Thorns.' The white horse on which St. Martin rides in Capt. Holford's sketch is the same as that on which Charles V. is seated in the portrait painted by Van Dyck in the Uffizii Gallery at Florence, and there are sketches for such horses in the Chatsworth sketch-book.

Resuming the survey of Van Dyck's life in Italy, he is found, after short visits to Genoa, Rome, Florence, and Bologna,

established at Venice, and absorbed in the study of Titian and Paolo Veronese. It may seem remarkable that the young painter, who was to receive such conspicuous honour from the magnates at Rome and Genoa, should have left so few traces of his stay, and received so little patronage from the wealthy and art-loving senators and patricians in the city of the lagoons. Perhaps an important historical event may account for this deficiency. In May, 1622, the Republic of Venice was convulsed by the news of an internal plot against its independence. Foscarini, one of the leading senators, who had been ambassador to England, was accused of treason with a view to the betrayal of the Republic, and, on what afterwards were proved to be baseless charges, was executed as a criminal. It so happened that Alethea, Countess of Arundel, who has been mentioned before, a lady of imperious rank and dignity, was residing at the time in Venice for the education of her sons. Suspicion fell upon her for her intercourse with Foscarini, and she was accused of arranging interviews at her house between Foscarini and the Secretary to the Spanish Embassy. To such a pitch were the popular passions excited, that the Countess of Arundel insisted that Sir Henry Wotton, the English ambassador, should obtain a public apology from the Venetian government, which was given her with compensation for the insults and injuries which she had received.

Van Dyck, as has already been stated, was the devoted servant and admirer of this haughty dame. During his stay at Venice, he was probably devoted to her party, if not actually a resident in her house. This would have been sufficient in itself to deprive him of any patronage from the great Venetian families, and it is not surprising to learn that his position there brought him into financial straits. The Countess of Arundel, delayed a few months by the illness of her younger son, quitted Venice for England, and it is not improbable that Van Dyck followed in her train, travelling by Mantua and Milan to Turin, where the countess certainly was on January 4th, 1623. Tradition has recorded that Van Dyck was strongly pressed by the Countess of Arundel to accompany her to England, but that he refused to leave Italy. Although so near to Genoa, he seems to have returned at once to Rome. Perhaps his speedy return was accelerated by the interest in him shown by some of the high dignitaries of the Church, who belonged to the leading families of the country.

#### CARDINAL BENTIVOGLIO

His chief patron was Cardinal Guido Bentivoglio, who had been Papal Legate in Flanders up to 1617. The portrait of Bentivoglio, which Van Dyck painted in 1623, now in the Pitti Palace at Florence, is the first which raises Van Dyck from the rank of mere first-rate painters to that in which artists stand apart, unapproachable in their own particular line of art. Seated in his high armchair, in his robes of scarlet and white rochet, his head turned in an attitude of expectant attention, the Cardinal is the very embodiment of the crafty Italian statesmen, that were nurtured in the bosom of the Roman Church. It is not uninteresting to quote the impression made by this portrait upon a young English painter, Jonathan Richardson, the younger, early in the eighteenth century. "Cardinal Bentivoglio," writes Richardson, "I never saw anything like it. I look'd upon it two Hours, and came back twenty times to look upon it again. He sits in an Elbow Chair with one of his Elbows upon the Arm of the Chair and his Hand (the most Beautiful and Graceful in the World) falls carelessly in his Lap by the other, which most unaffectedly gathers up his Rochet, which is painted Beautifully, but keeps down so as not to break the Harmony. His Face has a Force beyond any thing I ever saw, and a Wisdom, and Solidity as great as Raffaele's but vastly more Gentile. Indeed it must be confess'd the Difference of the Subjects contribute something to this Advantage on the side of Van Dyck. The Colouring is true Flesh and Blood, Bright, and Transparent; Raffaele's is of a Brown Tinct and something Thick, at least compared with this. His Scarlet is very Rich and Clear, but serves nevertheless to set off the Face, 'tis so well manag'd. Picture is enrich'd with things lying upon the Table, which unite with the Cardinal's Robes, and Flesh, and make together the most pleasing Harmony imaginable." 1 Few visitors to the Pitti could fail to endorse this apparently extravagant eulogy.

Cardinal Barberini (afterwards Pope Urban VIII.) is said to have sat for his portrait to Van Dyck, and various members of the Odescalchi, Colonna, and other princely families. Portrait-painting was, however, not in such great demand at Rome as large paintings of sacred subjects, or of mythology and classical history, in which Van Dyck could only compete on equal grounds with other artists in the Holy City. Allusion has already been made to the 'Stoning

<sup>&</sup>lt;sup>1</sup> Account of Statues, Bas-reliefs, and Drawings in Italy, France, etc., by Mr. Richardson, sen. and jun. (London, 1722.)

of St. Stephen,' painted by him for the Spanish Church at Rome, and to the portraits of Sir Robert Shirley and his wife. Careful research would doubtless reveal the existence of other paintings by Van Dyck at Rome belonging to the Roman period of his career; but several paintings which bear his name at present at Rome, Florence, Lucca, and elsewhere in Italy have to be regarded with great suspicion. Van Dyck, especially after his stay at Genoa, found many imitators. It is noteworthy that in 1750 the young Joshua Reynolds, then a student at Rome, copied in the Palazzo Corsini a painting by Van Dyck representing 'St. Martin dividing his Cloak,' perhaps yet another version of the paintings described before. At Rome he met and painted his fellow-countryman, the sculptor François Duquesnoy, known as Fiammingo, a portrait which now belongs to the King of the Belgians. One note of Van Dyck's sojourn in Rome is found in his dedication of an engraving by Lucas Vorsterman, made in later years from a painting of 'The Dead Christ on the Knees of his Mother, to George Gage, a political agent sent by James I. to Rome to negotiate the marriage between Charles, Prince of Wales, and the Infanta of Spain: "mutuæ consuetudinis olim in Urbe contractæ" are the words in which Van Dyck recalls their friendship. The intrigues, as stated before, of his brother-artists drove Van Dyck from Rome; and he returned to Genoa, where he was among friends, and where he settled, as it would appear, for a residence of some four years.

Van Dyck had now reached his full maturity as a painter. Steeped in the manner and method of Rubens and Titian, he evolved from these a style, at all events in his portraits, which was and remains still entirely his own. The series of portraits painted by Van Dyck at Genoa are among the finest in the world, and would in themselves have been sufficient to give the painter a place among the immortals. Genoa was not at the moment in a very settled state, as it was more or less at war with the neighbouring state of Savoy, and was besides continually being racked by the contests between the great families of Doria and Spinola for supremacy in the city. But these troubles did not reach so far as Van Dyck, or enter into the sacred portals of Art. Dorias, Spinolas, and the princes of Savoy, all contended for a share in the painter's

glory.

Few actual details can be ascertained of the second sojourn of Van Dyck in Genoa. He appeared to have lived with or near



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# RESIDENCE AT GENOA

the brothers De Wael, in a house looking upon the sea. Among the Flemish residents from Antwerp was a rich merchant, Lucas van Uffel, an ardent and generous patron of the arts. Up to the end of the last century the descendants of Van Uffel preserved a number of letters that passed between Van Uffel and Cornelis de Wael, in which Van Dyck was frequently mentioned. These have unfortunately disappeared. Van Dyck has, however, immortalized Van Uffel in the admirable portrait of him which is in the collection of the Duke of Sutherland at Stafford House, and perhaps again in the fine portrait of a man with his hand on a stick in the gallery at Brunswick. Van Dyck further inscribed to his friend Van Uffel his etching of 'Titian and his Mistress,' as a special tribute "in segno d'affectione et inclinatione amorevole."

Another important record of Van Dyck's life at Genoa has also disappeared, though both this and the letters of Van Uffel may possibly be recovered. Among the artists at Genoa was Giambattista Paggi, a friend and correspondent of Rubens, with whom Van Dyck was on particularly friendly terms. Letters passed between the two painters until the death of Paggi in 1627, when the letters passed into the possession of Stefano Magnasco,

another painter, after which all trace of them is lost.

Paggi was but one of a flourishing colony of artists at Genoa. The Genoese School does not rank among the highest or the most original; but in Bernardo Strozzi, Paggi, il Grechetto, and others it attained a sufficiently high rank to claim attention. The Genoese painters had been deeply affected by the passing influence of Rubens, and were to be still more so by Van Dyck, after whom arose a series of imitators, such as Gian Bernardo Carbone and others, whose deliberate imitations of Van Dyck have done much to obscure the question of defining the exact range of Van Dyck's own work at Genoa.

Among the Flemish artists settled at Genoa was one Jan Roos of Antwerp, an animal-painter and a former pupil of Snyders, who was filled with such admiration for the works of his brilliant young compatriot that he abandoned his own independent painting, in order that he might become a humble assistant to Van Dyck. Another Antwerp painter, Michel of Antwerp, as he was known, after serving in a similar capacity, went to Spain, where he found employment, and thrived on his reminiscences of Van

Dyck.

Everything pointed to a splendid and honourable position for Van Dyck at Genoa. He made good use of it. Retaining throughout life his aspirations to succeed as a painter of history, to be the rival of Titian and Rubens, he now gave fair play to his own supreme and unrivalled genius, and produced that series of portraits of the Genoese nobility, which not only rank among the finest paintings in the world, but also form in themselves one of the landmarks in the history of painting, certainly in that of portraiture. To show how great was his industry, it is recorded by the painter, Carlo Giuseppe Ratti, in his 'Istruzione di quanto può vedersi di più bello in Genova,' published in 1780, that there then existed in the palaces of the Genoese nobles and the churches at Genoa no fewer than ninety-nine paintings by Van Dyck, of which seventy-two were portraits. Of these paintings many remain, though several have left their original homes, having been transported for the most part to England in the early years of the nineteenth century by the agency of Andrew Wilson, Buchanan, and other pioneers of the modern trade of picture-dealing. It may be noted that most of the paintings of Van Dyck in English collections, apart from those actually executed by him in England, came from Italy, and but few from the Netherlands.

# CHAPTER V

Portraits by Van Dyck at Genoa—Brignole-Sala, Spinola, Imperiale—Doubtful Portraits
—Other Paintings by Van Dyck at Genoa—Visit to Palermo—Sofonisba Anguissola

STUDENT considering the paintings of Van Dyck at Genoa can hardly help turning his mind in the first place to the magnificent series of portraits alluded to. It is difficult to find language in which to describe the effect produced by this wonderful series of paintings. Van Dyck has shown himself in his earlier portraits to be not only a complete master of construction and modelling when painting a head, but also a keen and incisive interpreter of character. On arriving in Italy he blended his vigorous Flemish style with the suave dignity of the Italians. But now at Genoa he at once entrances the world with a series of portraits which are not only graceful and sympathetic in themselves, but are thoroughly imbued with the character of their subjects, the circumstances of their lives, and the atmosphere by which they were surrounded. As Mr. Claude Phillips has well said, "No Netherlander ever approached as near to the true spirit of Italian Art, though many have been more slavishly imitative of its outward appearances. No Italian of Van Dyck's own day equalled him on this ground, or presented the nobles of Genoa and Rome with such unaffected dignity or an aristocratic charm so little self-assertive." 1 Not even Rubens, Rembrandt, or Velazquez could have so completely surrendered their individuality to the interpretation of a social atmosphere so different from that in which they had been nurtured. From the Genoese portraits of Van Dyck date a whole class of portraits in every country in Europe, and the effect of them is still felt at the very close of the nineteenth century.

Taking the portraits as they come, the most familiar to those who visit Genoa are those of the Brignole-Sala family, in their palace, which is now public property and known as the Palazzo Rosso. On a majestic white horse, the oil-sketch of which is in the collection of Earl Brownlow at Ashridge, there rides the young

Marchese Anton Giulio Brignole-Sala, clad in plain black, with a simple white collar, like the Spanish *golilla*. He is bareheaded, with rich dark hair, slight moustache, with that wistful look of melancholy in the eyes which is so characteristic of Van Dyck and his works. In his hand the beautiful young cavalier holds his black plumed hat, saluting the spectator with a noble dignity, such

as is the appanage of high birth and breeding alone.

Turning from him, the eye encounters the graceful figure of his wife, Paola Adorno, pacing slowly through the colonnade of her palace, clad in heavy blue robes, weighty with gold embroidery, her little head almost overwhelmed by the great gold-edged ruff, her hand falling easily by her side, as she turns to look at the spectator before passing on her way. Nothing could be more simple and unaffected, more aristocratic and more dignified. The same fair Marchesa Brignole-Sala is depicted in a very similar portrait, belonging to the Duke of Abercorn at Hampden House in London. Here the lovely Paola stands in the same attitude, but the colonnade has been replaced by a plain background with a curtain drawn athwart it. The difference in the background serves to enhance the value of her splendid robes, which are now white and gold, while her left hand, no longer idle, draws back a fold of the silk, and breaks the surface into one of coruscating sheen. In the portrait at Genoa the lady is not only dignified but vivacious; in that of the Duke of Abercorn her dignity is statuesque. Contemporary gossip, crystallized into tradition, suggests an undue influence exercised by the chivalrous young painter on the heart of the fair Marchesa. Happy lady, happy painter, even if the link between them were not one of love, that they should both be rendered immortal by the same magic touch of Art!

In the same palace, depicted with the same dignity and splendour, stands another lady, the Marchesa Geronima Brignole-Sala, in dark robes, with her daughter, a girl in white and gold, standing by her side. The lady only yields in beauty and interest to the fair Paola Adorno. Close by stands a youth in rich brocaded dress, a mere boy with a smooth face, the rich and tender lips of a child, but animated with all the fire and dignity of a mediæval condottiere. Another lady of the same family has been traced in the fine seated portrait of a lady with a child at Warwick Castle. Yet another member of the Brignole-Sala family is said to be depicted in the elegant and graceful man who leans against a



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PAOLA ADORNO, MARCHESA DI BRIGNOLE-SALA. drawn In the Palaceo Rosso, Genoa and gold,





# PORTRAITS AT GENOA

pillar in the portrait belonging to Baron Franchetti at Venice, and who closely resembles the vigorous gentleman with the upturned moustaches in a fine portrait in the Liechtenstein Gallery at Vienna, which bears the date of 1624. The type of head, however, in these two portraits with its crisp reddish hair is hardly Italian, and certainly not one that would be expected to occur in the family of Brignole-Sala. They suggest a family of a more northern descent.

In the Palazzo Reale there is a portrait of the Marchesa Caterina Durazzo, which in pose, costume, and dignity approaches near to those of the Brignole-Sala family. The proud lady rests her graceful hand on the edge of a marble fountain, a motive to be handed down by Van Dyck and his followers through hundreds of repetitions. Caterina Durazzo was the wife of Gian Battista Adorno, the brother of Paola, and is represented again in the Palazzo Durazzo, seated with her two sons. In this place also is the delightful portrait of a little boy in white dress, probably of the Durazzo family, known as 'Il Putto Bianco.'

The great Genoese hero of this date was Ambrogio Spinola, the famous commander of the Spanish forces in the Netherlands. Spinola, both as a man and as a general, seems to have thoroughly deserved all the praise and glory which he earned from his contemporaries, and to have been worthy of his high place in military annals and in the history of Europe. He had been painted by Rubens, and his many victories had been recorded on canvas by Pieter Snayers and other military artists. He was to take a still prouder place in art, as the hero of the great and triumphant painting by Velazquez, representing 'The Capture of Breda,' in the Prado Gallery at Madrid. The Spinola family was one of the greatest in Genoa, second only and actual rivals to that of Doria. Van Dyck was busy with their portraits. He painted the illustrious general at full-length in armour, in the great portrait which passed from the Spinola family to that of Centurione, in whose palace it now hangs. A bust portrait of the great Spinola, admirably painted, is in the collection of M. Rodolphe Kann at Paris. By his wife, Giovanna Basadonna, Spinola had a son, Filippo, who was united in marriage to Geronima, daughter of Paolo Doria, procurator of the Republic. Van Dyck painted the young couple in their youthful beauty, but their portraits have been dispersed. That of Geronima has passed recently from the family of De Fornari, who inherited it, into the

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collection of M. Adolphe Thiem at San Remo. That of Filippo Spinola quitted Genoa early in the century, and may surely be discovered in the splendid young warrior, depicted in the portrait belonging to the Earl of Hopetoun, at Hopetoun House, near

Edinburgh.

Ambrogio and Giovanna Spinola also had a beautiful daughter, Polissena, who found a husband in the proud Don Diego Filippo Guzman, Marchese di Legañez, ambassador from Philip IV. of Spain to the Republic of Genoa. Van Dyck painted Polissena Spinola more than once; one of these portraits passed to Spain, and is now in the Prado Gallery at Madrid, another, more beautiful still, adorns the Galleria Doria in her native town. A portrait of Polissena and her husband together has disappeared, but a fine full-length portrait of the proud grandee, Legañez, is among the fine works by Van Dyck in the collection of Earl Cowper at

Panshanger.

Other portraits of the Spinola family are to be found at Genoa and in English collections, the most remarkable among the former being that of 'Marchesa Spinola and a little boy,' in the Palazzo Cambiaso, and a young boy of the Spinola family in the Palazzo di Pellicceria. Closely allied to the Spinolas was the family of Balbi, and some of the most charming portraits by Van Dyck are of the Balbi family. Some of the best of these have come to England, including the fascinating 'Marchesa Balbi,' in her rich greenish robes, in the collection of Captain Holford at Dorchester House, which was imported from Genoa by Baron Heath, and the so-called group of 'The Balbi Children,' in the collection of Earl Cowper at Panshanger. The last group, which may represent three children of the Spinola family, as it came from the Spinolas to the Balbi family, is one of the most charming presentations of aristocratic child life, such as was never produced even by a Velazquez, a Sir Joshua Reynolds, or a Romney. The children are standing in easy attitudes outside the portico of their palace, and are surrounded by their pet animals. At Genoa there remains in the Balbi palace a fine equestrian portrait of 'Francesco Maria Balbi.' The story goes that Van Dyck painted originally Gian Paolo Balbi on the horse, but that as Gian Paolo was convicted of treason to his country, the portrait was changed, and the head substituted of his relative, Francesco Maria Balbi.



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the collection of Captain Hollord at Dorchester Flouse, streil from Genoa by Baron Fleath, and the so-called of The Bills Children, in the collection of Earl Cowper Panshanger. The last group, which may represent the children of the Spinola family, as it came from the South to Bulbi wive is one of the most charming present the south as was never produced even by a Villequez, a Sir in Atomiev. The following in the story of the stor

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# PORTRAITS AT GENOA

among other things for the marriage of one Lomellini to the famous painter Sofonisba Anguissola. One of the finest groups of Van Dyck's Genoese period is that of the 'Lomellini Family' in the National Gallery at Edinburgh, one of the paintings brought to England by Mr. Andrew Wilson, early in the nineteenth century. A certain family likeness with a bushy-haired young warrior in this group would lead one to believe that the graceful and elegant young man painted by Van Dyck in the Wallace collection at Hertford House may be a member of the Lomellini family. Van Dyck painted the Doge Pallavicini and other members of that family, and also members of the Raggi family. One of the gracious ladies who sat to him for their portraits was Antonio Demarini, wife of the Doge Francesco Lercari. Her portrait at whole length is in the Palazzo Reale at Genoa, and another portrait of her has been seen by Cavaliere Menotti in the palace of the Marchesa Paola Imperiale Lercari at Modena. The family of Imperiale was as important as its name would seem to denote. The principal member of this family was Gian Vincenzo Imperiale, diplomat, admiral, and patron of the arts. Van Dyck painted more than one portrait of this eminent Genoese citizen and his family. One which remains, that of Gian Vincenzo, is now in the collection of his descendant, the Marchese Cesare Imperiale at his villa of Albero d'Oro in Tenalba near Genoa. The great man is seated in his chair, with a view of the sea and ships in the background. picture is dated 1625, and his age is stated to be forty-four. portrait has been recently purchased for the Royal Gallery at Brussels, purporting to be a portrait of Ambrogio Doria, Doge of Genoa, but really representing the same Gian Vincenzo Imperiale, as shown by Cavaliere Menotti. This portrait is a fine and sumptuous painting, but there is an artificial note in the whole composition, and an unpleasant tone in the metallic note of the black brocaded silk of his robe, which raises a doubt as to whether the portrait be from the hand of Van Dyck or from one of his Genoese imitators. There is on examination a lack of subtle character in the pose of the head, which is surprising if it be the work of the painter who depicted Cardinal Bentivoglio or Anton Giulio Brignole-Sala.

A criticism of a similar nature may be passed upon a superb and gorgeous portrait, stated to be that of Andrea Spinola, and now the property of Captain Heywood-Lonsdale at Shavington in Shropshire. Andrea Spinola, who was Doge of Genoa in 1629,

sits in a chair immersed in a robe of the richest scarlet. No one, it would be thought at first sight, could have painted such a resplendent portrait but Van Dyck. And yet on examination the portrait lacks the freedom and spontaneity, the ease and grace of the Genoese portraits by Van Dyck. Compare it again with that of Cardinal Bentivoglio, and see how even in the scarlet robe the sensitive touch is absent, and how uninteresting the head is, even though it be finely modelled. One is inclined reluctantly to suggest that this portrait and that of Imperiale may be the work of some skilful and competent imitator of Van Dyck. Three portraits in the Palazzo Corsini at Rome, long attributed to Van Dyck, have now been decided to be the work of another hand, Carbone, according to Cavaliere Menotti. But if Carbone could paint these and the portraits of Spinola and Imperiale, he should take a rank in painting higher than his present position. The riddle is a difficult one and still awaits solution. Bernardo Strozzi could paint fine portraits, and may have been the painter of that striking presentment of a warrior in the collection of Lord Ashburton which bears erroneously the name of John, Count of Nassau-Dillenburg.

One has less scruple in assigning to another hand such portraits as the so-called 'Muzio Vitelleschi, Chief of the Jesuits,' which after various wanderings is now in the collection of Lord Battersea. Although at first glance the name of Van Dyck would not unnaturally rise to the lips, yet a further inspection shows that the painting is entirely Italian, the work of a skilful artist, perhaps, as has been suggested by Mr. Herbert Cook, one of the sisters

Anguissola, so celebrated in their day.

Van Dyck, in spite of his unparalleled success as a portrait-painter, still maintained the object before him, that of becoming one of the great decorative historical painters of the world. Where Rubens had succeeded, he was determined to succeed as well. So on his first arrival at Genoa, Van Dyck appears to have busied himself with a number of mythological and classical subjects, such as were suited to the gayer and more mundane character of art-patrons in the south. Some of these are little more than repetitions of Rubens, such as Van Dyck made at Antwerp before leaving Italy; but those done at Genoa have an Italian note in them. Take, for instance, the 'Drunken Silenus' in the Museum at Brussels, and the early painting of the same subject by Van Dyck in the Royal Gallery at Dresden. Both are mere transcripts from Rubens: but



MUZIO VITELLESCHI

Attributed to Van Dyck. In the collection of Lord Battersea, London

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# OTHER PAINTINGS AT GENOA

whereas the Dresden picture is Rubens and little else, in the Brussels picture there is introduced a group of a satyr embracing a nymph, which recalls at once some pictures of a kindred subject in the Imperial Gallery at Vienna formerly attributed to Giorgione, and also a similar picture at Hampton Court. In the Chatsworth sketch-book Van Dyck has drawn one of these pictures, the so-called 'Bravo,' so that it is probable that he was acquainted with some or all of the others. This 'Drunken Silenus,' and also 'The Crucifixion of St. Peter,' also in the Royal Gallery at Brussels, another Italianised Rubens, have been well described by Eugène Fromentin as "du Jordaens délicat et presque poétique, c'est-à-dire du Rubens conservé dans sa noblesse et raffiné par une

main plus curieuse."

Bacchanalian subjects were also tried by Van Dyck; and, though few paintings of this description can be identified with safety, there are several drawings of such subjects as 'The Education of Bacchus,' 'The Triumph of Cupid,' which show how much engrossed Van Dyck was with this style of composition. interesting painting came to England and is now in the collection of Lord Belper at Kingston. It represents a mimic 'Triumph of Bacchus,' with many cupids and infant satyrs. The picture is authenticated by an engraving made from it in 1628 by Brünn of Strasburg, which was dedicated by Cornelis de Wael xenioli ergo to his patron Francesco Grimaldi at Genoa. The picture appears to have passed from the Balbi Palace to the collection of the Duc Dalberg in Paris, whence it was obtained early in the century by Mr. Strutt, afterwards Lord Belper. Van Dyck was, however, never really at his ease in the treatment of such subjects. Rubens, as a true Fleming, revelled in them; but through an over-vigorous and truthful rendering made them for the most part coarse and repulsive, at all events to the modern taste. Van Dyck shrinks, almost like a woman, from the unblushing nakedness in which Rubens delighted. His treatment of the nude is sensitive, tender, voluptuous, but never coarse. The models chosen by him, male and female, are nearer to the fauns and nymphs of a pagan art than to the human realities of the north. His plastic sense is remarkable, and with a little imagination he might be called the Donatello of painting. In some paintings he would seem to have taken his own figure as a model, and it is possible to trace his graceful adolescence of face and body in such paintings as the

'Paris' in the Wallace Collection at Hertford House, and the 'Dædalus and Icarus' in the collection of Earl Spencer at Althorp. The latter subject was repeated by Van Dyck more than once.

During the three or four years in which Van Dyck was working at Genoa, he was busily occupied as well with pictures of a sacred nature for the service of the Church. In this class of picture the influence of Titian was paramount, to the exclusion even for a time of that of Rubens. The Chatsworth sketch-book is full of notes from the Holy Families and other sacred subjects by Titian. The type of head with which Titian invested the Redeemer, that, for instance, of the 'Tribute Money' in the Royal Gallery at Dresden, impressed Van Dyck by its grand and simple melancholy. Over and over again Van Dyck dwells on this wonderful presentment of Christ. He reproduces it, and even adds a melancholy grace of his own in such paintings as 'The Redeemer with the Cross,' in the Palazzo Rosso at Genoa; the 'Christ and the Tribute Money,' in the Palazzo Bianco, also at Genoa; and the 'Christ healing the Paralytic,' in the Royal Collection at Buckingham Palace, a later version of which is in

the Royal Gallery at Munich.

Titian, too, pervades the many beautiful renderings of 'The Virgin and Child' or 'The Holy Family' which Van Dyck painted, and which may be attributed to the period of his residence in Italy. Correggio sometimes asserts himself, as in the tender and delicate 'Virgin and Child with St. Catherine,' in the collection of the Duke of Westminster at Grosvenor House, which may be compared with the beautiful early painting by Correggio of a similar subject at Hampton Court, and with the 'Madonna and Child' by Correggio in the Estense Gallery at Modena. Unlike Rubens, Van Dyck was as careful in his selection of a model for the Virgin Mother as Titian or Raphael, and the model, once selected, was further idealized by the painter. No Italian painter ever depicted the Virgin more suave and beautiful than Van Dyck did in such paintings as 'The Holy Family,' 'The Mystic Marriage of St. Catherine, in the Royal Collection at Buckingham Palace; the touching 'Vision of St. Anthony of Padua,' in the Brera Gallery at Milan; the 'Virgin and Child' in the Schönborn Gallery at Vienna; the passionate and triumphant 'Virgin and Child," so often repeated, in the collection of the Earl of Ellesmere at Bridgewater House, in the Liechtenstein Gallery at Vienna, in the Palazzo



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THE VIRGIN AND CHILD

In the collection of the Earl of Ellesmere at Bridgewater House, London





#### SACRED PICTURES

Bianco at Genoa; and in the 'Virgin and Child with St. John the Baptist, St. Mary Magdalene, and King David,' of which separate versions exist in the Louvre and the Royal Gallery at Berlin. An interesting point may be noted with regard to the last painting. When in Rome, Van Dyck sketched among other works of Titian the picture of 'The Education of Cupid' in the Galleria Borghese. At all times the exquisite flesh-painting of Titian seems to have stirred Van Dyck's heart to its depths, and on this occasion he has written in the Chatsworth sketch-book below the figure of the nymph in Titian's picture, whose breast is exposed, "quel admirabil petto." This beautiful bosom has been reproduced by Van Dyck in the figure of St. Mary Magdalene, the passionate penitent of

the painting in question.

A model somewhat less attractive will be found in 'The Holy Family with St. Elizabeth,' in the Royal Gallery at Turin, and the often-repeated 'Virgin and Child to whom St. John the Baptist offers a Scroll,' in the Royal Gallery at Munich. This same model served for his great painting of 'The Repose in Egypt, with a Dance of Angels.' The original painting of this subject, one of the most charming of Van Dyck's composition, is probably that in the Pitti Palace at Florence, or one of the repetitions in the collection of Lord Ashburton, or formerly in the collection of M. Boyer d'Aguilles at Aix. Here the Virgin sits with the Child standing on her knees, under a bank, on which grow Titianesque trees and shrubs; St. Joseph sits behind her. To solace and amuse the Child Jesus have come a company of boyangels, who dance in a circle and gaze in ecstasy upon the Child. Another group of boyangels makes music in the sky. The group of dancing angels is a reminiscence of Rubens's so-called 'Früchte-Tanz' in the Royal Gallery at Munich; but the whole composition is that of Van Dyck, under the influence of Titian. Van Dyck afterwards repeated the same composition in the famous picture at St. Petersburg.

In his larger sacred compositions Van Dyck adheres more to the scheme of Rubens. At an early period of his residence in Italy he painted afresh the subject of 'St. Sebastian bound to a Tree,' a painting of which versions exist in the Royal Gallery at Munich and the National Gallery of Edinburgh, the latter picture having been imported from Genoa. Van Dyck shows himself a better master of composition here than in his early painting of the same

subject. Now he is able to give space and atmosphere. The saint, modelled from a beautiful Italian youth, dominates the composition; while the general decorative effect is enhanced by an audacious droop of a scarlet banner, borne by a rider on the right of the spectator, which falls athwart the composition, just as a scarlet or crimson curtain does in some of his larger portraits.

Van Dyck returns to St. Sebastian again in a painting representing 'St. Sebastian with Angels removing the Arrows from his Wounds,' a pathetic subject often repeated by Van Dyck, but which was originally adapted from Titian, since there is a sketch of the subject in the Chatsworth sketch-book. Van Dyck also began in Italy to paint those representations of 'Christ on the Cross' which occur in many collections throughout Europe, and for which he was specially qualified by temperament as well as by artistic skill. These were no doubt suitable offerings to those princes of the Church whose patronage Van Dyck enjoyed at Rome and Genoa. Bellori mentions one painted for Cardinal Bentivoglio, "un Crocifisso sopra una tela di quattro palmi con la

testa elevata e spirante."

Late in his stay at Genoa in 1625, Van Dyck painted a 'Crucifixion, with St. Francis, St. Bernard, and the Donor, Francesco Orero,' for the church of S. Michele di Pagana, not far from Genoa. There are various legends concerning this picture, which have been collected on the spot by Cavaliere Menotti. One was that Van Dyck fought a duel with a fatal result to his adversary, and, to escape from the consequences, took refuge with his friends, the Orero family, in their villa at Pagana. This family, having great influence at Genoa, gave the painter shelter until the matter was cleared up and he was able to return. To show his gratitude Van Dyck painted for them this picture of 'The Crucifixion.' Another story was that Van Dyck was shipwrecked on the coast near Rapallo in 1625 after his return from Sicily, and painted this picture for the Orero family to celebrate his escape. As a matter of fact the picture was bequeathed to the church of S. Michele by Francesco Orero in 1630.

One painting, which can hardly be attributed to any period but that of his residence in Italy, is the great 'Holy Trinity' in the Esterhazy Collection in the Academy at Buda Pest. The treatment is peculiar. Jesus Christ and the Almighty are seated on the clouds, the former on the right, the latter on the left of the



# THE HOLY TRINITY

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#### VISIT TO PALERMO

globe, which is surmounted by the Cross, above which floats the Holy Spirit in the form of a dove. The whole group is borne up by boy-angels above a rich landscape of a Giorgionesque character. Rubens has treated a similar subject, but not with such beauty or majesty. The feeling is thoroughly Italian, akin to that of Moretto of Brescia. The boy-angels are those of Titian, interpreted by Van Dyck. This painting must rank with 'The Repose in Egypt' among the most important works of the Flemish School.

It would seem that Van Dyck sent out from Genoa many paintings of this character. Philip IV. of Spain had not a few in the Escorial, which may have been despatched direct from Genoa. It is even said that Van Dyck had already forwarded paintings from Genoa to Antwerp before he decided to return to his native

country.

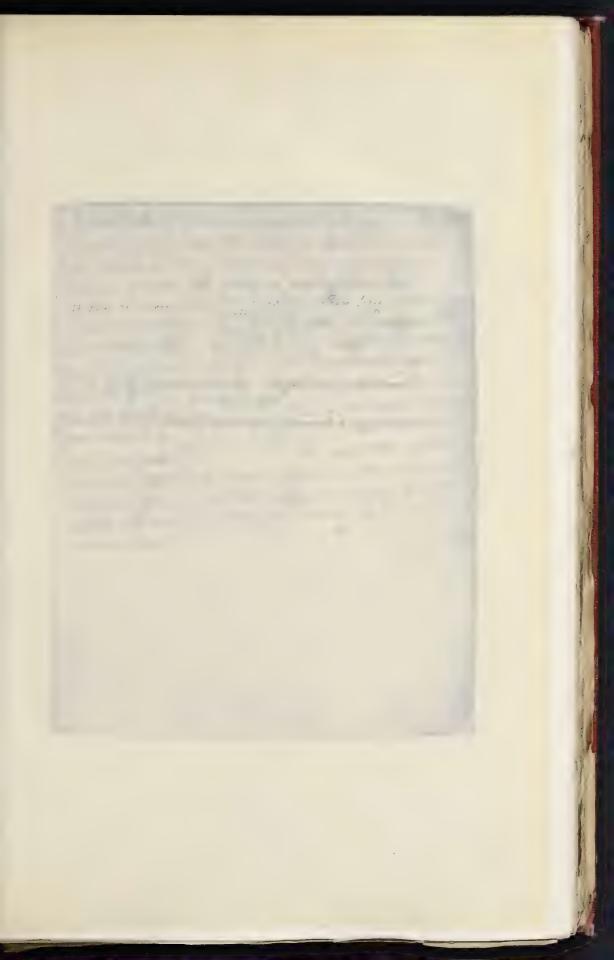
This residence at Genoa was broken in 1624 by a journey to Palermo. Philibert Emmanuel of Savoy was then Viceroy of Sicily, grandson of Philip II. of Spain, and nephew to Isabella Clara Eugenia, the Regent of the Netherlands. Van Dyck was sent for to Palermo to paint a portrait of the Viceroy. This journey is corroborated in a peculiarly interesting way by the Chatsworth sketch-book. Apart from a slight study of a witch at the stake (una strega in Palermo), the sketch-book contains a sketch from life of the famous woman-painter, Sofonisba

Anguissola.

Sofonisba was no less than ninety-six years of age in 1624, and she thus formed a link with the best days of Italian painting. Herself a painter of very great merit, she had late in life married one of the Lomellini family at Genoa, and had removed to Palermo, where Van Dyck met her. He sketched her portrait from the life on July 12, 1624, and notes how, even at her advanced age, when quite blind, she took a keen interest in painting, her memory still being good and clear. He adds that she gave him some good advice and told him some interesting details of her life, and that she only regretted that blindness prevented her from painting, since her hand was still strong and firm. A painting of Sofonisba, corresponding to the drawing, has lately been discovered in a mutilated condition at Palermo, and attributed with some probability to Van Dyck.

Van Dyck completed some portraits and other paintings at Palermo. In the church of S. Caterina there, there is a 'Virgin

and Child' by Van Dyck. The rather hard-featured Sicilian models, both of the mother and child, can be traced again in a 'Holy Family' belonging to M. Rodolphe Kann at Paris, in a 'Holy Family' in the Palazzo Doria at Genoa, and in a picture representing 'Charity' in the Royal Gallery at Turin. The patron-saint of Palermo, S. Rosalia, was painted by Van Dyck for the church of the Ospedale dei Sacerdoti there. Another painting of 'S. Rosalia,' perhaps painted at Palermo, was formerly in the Vicar's Chapter-rooms in the Escorial. He was also engaged on a large painting for the Oratorio della Compagnia del Rosario, representing 'The Virgin and Child with S. Domenico, S. Rosalia, and other Saints,' when an outbreak of the plague drove the painter back to Genoa: there he completed the picture and despatched it later on to Palermo, where it still remains.



# ANTHONY V - V DYCK

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#### SOFONISBA ANGUISSOLA AND AUTOGRAPH NOTE BY VAN DYCK

From the original in the possession of the Duke of Devonshire, K.G., at Chatsworth

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#### CHAPTER VI

Other Portraits by Van Dyck at Genoa—Langlois, Lanier, the De Waels—Return to Antwerp—Death of his Sister Cornelia—Van Dyck makes his Will

THE city of Genoa was one of the busiest in Europe. As one of the chief ports on the Mediterranean, it shared with Venice and Antwerp a position not unlike that of Liverpool and Hamburg in the nineteenth century. From north and from south traders with their wares and merchandise crossed the quays at Genoa. Living as he did near the shore, among the foreign colony, Van Dyck met and made friends with many of the foreigners who resided in or passed through Genoa. One Lumagne, a banker from Lyons, who was established at Genoa, was painted by Van Dyck in one of the fine portraits which found their way to the Hermitage Collection at St. Petersburg. The dark Venetian colouring, which characterizes the remarkable portrait of a 'Man with an Arch-Lute, or Theorbo,' in the Prado Gallery at Madrid, and the portrait of 'Leclerc' in the collection of Earl Brownlow at Ashridge, would seem to indicate that they were painted in Italy and perhaps during Van Dyck's residence at Genoa. A further acquaintance with Van Dyck's friends at Genoa would probably lead to the identification of the fine portrait of a man known as 'A Senator of Antwerp,' in the collection of the Duke of Portland at Welbeck Abbey.

Some interesting individuals crossed the path of Van Dyck at Genoa. One of these was the engraver and printseller from Paris, François Langlois of Chartres, who may be presumed to have arrived at Genoa with the purpose of promoting his trade as a printseller. The portrait of Langlois is one of the most curious and interesting among the works of Van Dyck. It represents a jovial man of some forty years old in the dress of a Savoyard peasant. In spite of his large and coarse features and untrimmed beard Langlois has a very attractive appearance. He wears a broad-brimmed hat and plays a kind of bagpipe, his whole costume seeming to indicate that he had trudged on foot through France

and Savoy with his wares in a pack on his back, and had arrived at Genoa at the close of his travels. The rich colouring of this painting, especially in the background, shows that it must have been painted in Italy. The lively expression of the face and hands, the rich brown flesh-tones and other effects of light upon the dress, are all characteristic of Van Dyck at his best. Langlois was, moreover,

one of the agents employed by the Earl of Arundel.

Another curious individual whom Van Dyck encountered at Genoa was Nicholas Lanier. Lanier belonged to a large family of French origin, who were attached as musicians to the royal family of England. Nicholas Lanier was a painter as well as a flute-player, and a portrait of himself by his own hand is among the interesting portraits of musicians which hang in the Examination Schools at Oxford. He earned the good graces of Charles, when Prince of Wales, and on the accession of Charles to the throne of England, Lanier was consulted and employed by the king on many questions relating to his majesty's collection of pictures. He was especially selected by Charles to travel in Italy with a view to obtain pictures for the royal collection, and he was the chief instrument employed in the purchase of the Duke of Mantua's collection, Charles I.'s most important acquisition. While on this mission he must have met Van Dyck at Genoa, who painted a portrait of him there. This portrait was afterwards in the collection of Charles I., for in the catalogue of the king's collection occurs: "34. Item ye Picture of Nicholas Laneer, master of his Majtys Musick half a figure in a carved all over gilded frame"; to which is appended a further statement: "Done by Sir Anthony Vandike beyond the seas." That this statement means that the portrait was done in Italy is clear from the Treasurer's accounts, which contain an entry: "The accomptaunte is allowed for money paid to Nichas Laneer his Ma's servaunte for provicon of pictures in the partes beyond the seas for his Ma's service by Privy Seal and acquittaunce xviijm. vijcli. vijs." Lanier himself told Sir Peter Lely that he sat seven entire days to Van Dyck for this portrait, morning and afternoon. The portrait was sold at the dispersal of the royal collection to Lanier himself. It seems to have passed during the eighteenth century into the collection of Lord Chancellor Henley, afterwards Earl of Northington, but it cannot now be traced. It seems probable that it passed into the collection of Sir Andrew Fountaine at Narford, and at the dispersal of the

FRANÇOIS LANGLOIS, dit CIARTRES

In the collection of William Garnett, Esq., at Quernmore Park, Lancaster





# OTHER PORTRAITS AT GENOA

Fountaine sale was sold as an anonymous portrait, which a little later found its way to America.

Bellori also records the tradition that Van Dyck also painted Lanier as 'David playing the Harp before Saul,' but this picture also cannot be traced. This portrait seems to have been painted at a later date, when Van Dyck and Lanier met again in England.

Among the painters employed at the moment in Genoa was Orazio Gentileschi, an academical painter highly esteemed in his day, but better known perhaps as the father of the fair Artemisia, who handled the brush as well as, if not better than, her father. Gentileschi had been employed at Turin, and was at Genoa when Van Dyck was there. A fine drawing of Gentileschi by Van Dyck is in the Print Room at the British Museum; but this, according to the inscription, was done at a later date, for Gentileschi was called to the court of Charles I. and employed on similar errands to Lanier. Van Dyck met him again in England, drew him as "Horatius Gientileschi pictor celeberrimus apud Mag: Britt: R.," and had the

portrait engraved for the 'Iconographie.'

Van Dyck painted his two friends, Lucas and Cornelis de Wael, in a double portrait, the two brothers being agreeably posed in a natural and easy position, one sitting, the other standing. younger brother, Cornelis, remained to the end of his life in Genoa. He was a versatile painter, though hardly a great one, and battlepieces, sea-fights, peasant-scenes, sacred subjects, historical pageants, all on a small scale, came readily from his brush. In the rich collection of Netherlandish pictures belonging to M. Séménow at St. Petersburg there is a view of the interior of a hospital at Genoa, with portraits of many of the nobility as visitors; on the walls of the hospital hang sacred pictures by Van Dyck. Lucas de Wael returned to Antwerp, where he died in 1661. Probably he took Van Dyck's portrait of himself and his brother home with him. unless it be the case that the fine study in grisaille for the portrait, now in the Cassel Gallery, was all that Van Dyck did in Italy, and that Van Dyck after his return to Antwerp completed a painting from the grisaille study. Van Dyck seems to have painted as a companion picture a similar double portrait of Pieter de Jode and his son of the same name, the well-known engravers, the uncle and cousin of the De Waels. Both these paintings appear in an inventory taken after the death of the Chevalier Jean Baptiste Antoine, postmaster at Antwerp, who died in 1697. Since that date they

found their way to Italy, and are now in the gallery of the Capitol at Rome. The portrait of Lucas and Cornelis de Wael, hic ruralium ille omnigenum præcipueque conflictuum Representator, was engraved by Wenzel Hollar at Antwerp in 1646. Georg Petel, the sculptor of Augsburg, was another of the foreign artists in Genoa painted by Van Dyck; his portrait is now in the Royal

Gallery at Munich.

Some doubt still remains as to the exact date at which Van Dyck quitted Genoa and returned to his native city of Antwerp, and also as to the reason which led him to do so. It has been asserted with confidence that he was back in Antwerp in 1625. The only evidences apparently for this statement are very fragmentary and untrustworthy. Vertue, the engraver, in his notebooks says that "amongst the Drawings collected and sold by M' Jonathan Richardson senior was one sketch by Vandyck and a part of a letter subscribed by himself Anto Van Dyck, 16 d'ottob 1625, Anversa." This drawing and letter cannot at present be identified. Further, on a proof-impression of the portrait of Nicolas Rockox, burgomaster of Antwerp for the last time in 1625, engraved by Lucas Vorsterman after Van Dyck, is written Anton Van Dyck pinxit 1625. On the other hand, the great portrait of Gian Vincenzo Imperiale at Genoa is dated 1625. There are more conclusive proofs, however, that Van Dyck did not return to Antwerp at any time in 1625, and the evidence from these may be sufficient to explain his decision to return home. Raffaello Soprani, the historian of the Genoese Artists, who was a boy when Van Dyck was at Genoa, and might have seen him there, says that Van Dyck was driven away from Genoa by the jealousy of the other painters there. The painter, Carlo Giuseppe Ratti, who edited and enlarged Soprani's book in 1768, speaking of Van Dyck's visit to Palermo, says: "Ma che non puote l'invidia? Il Vandik, che avea in se un merito da stare a fronte co' più valenti Maestri era da parecchi spregiato. Alcuni diceano non aver egli, fuor d'un apparente colorito, prerogative, che il distinguessero nella Pittura: ed alcuni altri il tacciavano, qual difettoso ne disegni, e svenevole nelle composizioni. Onde un Pittore sì degno, e che era della città nostra cotanto amato e stimato, non potendo sofferire la malignità di quelle invidiose lingue, prese per espediente l'andare a procacciarsi fuori diquà fortuna migliore." Again, after the painter's return to Genoa, Ratti adds, "Ma quanto più il





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# RETURN TO ANTWERP

Vandik cercava do farsi strada alla gloria, altrettanto gli veniva intrachiusa dagl' invidiosi per modo che v'ebbe sino che osò avanzarsi ad emendare i suoi disegni. Per la qual cosa giustamente sdegnato abbandonò di nuovo questa città, e se ne passò alla patria." In spite of these assertions by an authority so near to the time of Van Dyck as Soprani, it is possible to look upon these stories as nothing more than a re-echo of the reasons which compelled Van Dyck to quit Rome. Bellori, moreover, who wrote in 1672, does not allude to any such reason for Van Dyck's departure from Genoa. There were private reasons sufficient to account for his return to

Antwerp.

Frans Van Dyck, the painter's father, died at Antwerp on December 1, 1622, a little more than a year after his son had left home for Italy. The family was wealthy, and there must have been a considerable property to divide in shares among his sons and daughters. This division may have been postponed during the absence of the second brother in Italy, but in 1624 some steps were taken in Antwerp to settle the matter. Van Dyck's eldest sister was married to Adriaen Diercx, a notary at Antwerp, who wrote to the magistrate on September 27, 1624, to the effect that "Anthoni Van Dyck" was of full age, but abroad, and had said that anybody might settle his affairs for him. Matters, however, still remained unsettled, for on December 12, 1625, his brothers and sisters had to certify that their brother was still abroad.

It may be conjectured that the family put some pressure upon the painter to return to Antwerp and settle the family affairs, which must have caused them considerable inconvenience while Van Dyck, on the other hand, was unwilling to leave his comfortable home and lucrative practice at Genoa for the uncertain prospect of employment at Antwerp under the shadow There is no actual record of him during 1626, so of Rubens. that it was during this year that he probably started on his homeward journey. Passing by Turin, he seems to have traversed the Mont Cenis pass, for at the little town of St. Jean de Maurienne, on the northern side of the pass in Savoy, he seems to have been taken ill and hospitably entertained by a family of the name of Borelly. In return for their kindness he painted a portrait of their little daughter, which is still preserved there. From thence he passed by Aix, where he spent some little time in the society of the great scholar Nicolas Peiresc, one of the leading citizens

there. Peiresc was a great friend of Rubens, and was naturally interested in his friend's brilliant young pupil. Van Dyck drew his portrait and had it engraved for the 'Iconographie.' In some letters which have been preserved from Peiresc to a young painter of Antwerp, Adriaen de Vries, Peiresc speaks highly of Van Dyck and his general accomplishments.

After this all trace is lost of Van Dyck for some time. It has been said that he visited Paris, but this statement is based upon the portrait of François Langlois, which, as has been said before, was assuredly painted in Italy. He probably went straight to Antwerp to settle his affairs, and the tradition of the neglect and want of employment which welcomed him on his return to his

native city may, if true, be attributed to this time.

There seems to be good reason for crediting the tradition that Van Dyck at this time paid a second visit to England, though no conclusive evidence can be produced to prove such an event. Among the foreign artists resident in London was an Antwerp painter, George (or Joris) Geldorp, a friend and contemporary of Van Dyck. Tradition narrates that Van Dyck came to England and stayed with Geldorp at his house in Drury Lane, but returned to Antwerp, as he met with no encouragement, the court favour being monopolised by Daniel Mytens. This visit to England seems to be further accounted for and corroborated by the following

extract from the notebooks of Vertue, the engraver:

"M' Remy has many times said that the Duke of Buckingham that was Embassador to France in King Charles the first Time being recall'd from France came by the way of Flanders, where he meet with Vandyke the Painter & had his Picture drawn by him, which he brought over & showd the King which the King liked very well and order'd Vandyke to be sent for over to come and draw the Queen's Picture, which the King shew'd to Mytens who was then Painter to the King. He told the King it was very well and he was certainly a great master that had done it, upon which he beg leave of the King to let him retire into his country since now he had got a better painter to serve him. The King said, can't I imploy two ingenious men, but he insisted upon going adding that he had been abroad many years and wisht to retire that he might finish his days in his own Country & so retired to Utrecht the place of his nativity. Vandyke acquainted the King that he came over express to his Majesty but desir'd leave he might

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# SECOND VISIT TO ENGLAND

go back & settle his affairs & then he whould come over again and reside hear and so hee did."

The "Mr Remy" referred to was Van Dyck's pupil, Remigius van Leemput, and the story was told to Vertue by one Peeters, a painter, who had it from Van Leemput himself. Vertue further adds that he saw the portrait of Buckingham by Van Dyck "in the hands of Mr Bruce."

Allowing for a certain looseness as to facts, due to oral transmission, there is nothing improbable in this statement. It is difficult, however, to identify the particular visit of the Duke of Buckingham to the Netherlands, for Vertue's statement can hardly refer to a visit paid by Buckingham to The Hague in November, 1625, in order to conclude a treaty between the states-general and the King Moreover, the portrait of Buckingham by Van of Denmark. Dyck has not been traced, unless it be the fine head in the Pitti Palace at Florence, which is there attributed to Rubens. Buckingham was assassinated in August, 1628, so that the story cannot refer to the later visit of Van Dyck to England. Mytens was courtpainter to Charles I.; but, even if Van Leemput's tale be true, he was not permitted to leave the king's service as stated. A fulllength portrait of the king by Mytens, now in the National Portrait Gallery, is dated 1631. Moreover, Mytens seems to have remained in London for some time after Van Dyck's final arrival, and was painted both alone and with his family by Van Dyck, with whom he seems to have been on friendly terms. It is difficult to assign any portraits by Van Dyck to the time of this supposed visit.

The next trace of Van Dyck's career is a fine portrait of a man in the Royal Picture Gallery at The Hague, which bears the date 1627, and also a shield of armorial bearings, which have been identified, though without positive certainty, as those of the Sheffield family. This has led to the identification of the portrait with one Sir —— Sheffield, governor of the town of Brielle at the mouth of the Maas. This portrait, both in pose and conception, and especially in the painting of the richly embroidered glove, resembles a fine portrait now in the collection of Mr. George Salting in London, which, after bearing various names, is now called for some reason 'Prince d'Angri.' This title may perhaps be identical with that of Prince Tingry, one of the titles borne by the eldest son of the Duc de Luxembourg. The portrait, which is a very powerful painting, presents the features of a Flemish gentleman

rather than those of a French nobleman, as does the so-called 'Sheffield.' Mr. Salting's picture is decidedly in Van Dyck's Genoese manner, but may well have been painted after Van Dyck's

return to Antwerp.

In the gallery of The Hague there hangs a brilliant portrait of a lady, known from engravings as that of one 'Anna Wake.' This portrait bears the date 1628, and the so-called identification of the portrait of 'Sir —— Sheffield' has led to a further identification of the lady's portrait as that of his wife. There was, however, an important family of English merchants named Wake residing at Antwerp, and the portrait of 'Anna Wake' belongs to a series of female portraits which Van Dyck was about to commence at

Antwerp.

Van Dyck's sister Cornelia died in September, 1627, and was buried in the churchyard of the Béguines at Antwerp on the 18th of that month. It may be supposed that her brother was present at her death-bed. On March 3, 1628, Van Dyck made a will before a notary at Antwerp. He describes himself as "painter, bachelor, and in good health." He directs that his body should be buried in the churchyard of the Béguines near his sister. He makes his other two sisters, the béguines, Susanna and Isabella, his sole heirs, and after their death his property was to be divided, three-fourths going to the poor of Antwerp and one-fourth to the convent of St. Michael. He makes a few legacies to charities, and provides for the support and welfare of Tanneken van Nijen, an old servant of himself and his dead father. At the same time his sisters Susanna and Isabella made a will, leaving their fortune after their death to their brother.

It is pleasing to think of the affection shown by Van Dyck to his sisters, and returned by them. His provision for their old servant is also a touching incident in his career. No mention is made of his brothers or of his sister Catharina, wife of the notary, Diericx. Frans Van Dyck, the eldest brother, and Catharina make no show in the lives of Antoon or the other sisters. The youngest brother, Theodorus, as a priest, could hold no property, and the sister, Anna, as a Facontine nun, could not do so either,

so that their omission can be accounted for.

Van Dyck was of a religious temperament. His febrile energy, impressionable nature, inexhaustible passion for work, together with a sort of feminine mixture of obstinacy and indecision



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# VAN DYCK AND RUBENS

in his character, lead one to think that, had he not been a painter, he might have been a priest. He was clearly under the influence of the Jesuits from his youth. Now at the death-bed of his sister, and with his thoughts turned towards his own decease, he, in 1628, took the step of atfiliating himself to the Company or Confraternity of Celibates, which had been formed under the rule of the Society

of Jesus at Antwerp.

The moment was now more favourable for Van Dyck to establish himself in his native town. Rubens lost his wife, Isabella Brant, in 1626, and felt her death keenly. To distract himself he took to travelling, and became involved through Balthasar Gerbier in the political intrigues in which the Duke of Buckingham was trying to entangle Europe. The new diplomatic duties of Rubens took him away from Antwerp. As agent of the Regent Isabella he was sent in August, 1628, to Paris, and thence to Madrid. In the following year he was sent as agent for Philip IV. of Spain back to the Netherlands, and thence to London, where he arrived in June, 1629; and it was not until July or August, 1630, that the great painter returned to his home at Antwerp.

It is a significant fact that the rise of Van Dyck to the first rank among the painters at Antwerp synchronizes with the departure of Rubens on this mission. There is, however, no cause for any suspicion that the friendly relations between Rubens and Van Dyck were at any time impaired. Two suns cannot shine in the same sky. On May 18, 1628, the brilliant James Hay, Earl of Carlisle, who had risen with Buckingham, through his good looks, in the favour of James I., visited Van Dyck in his house at Antwerp and

met Rubens there.

Van Dyck had now surmounted the most difficult ascent in his career. He had attained in painting a position of rivalry, if not actually of equality, to his great master, and his future success was assured. 'Signor Antonio,' as he called himself after his return from Italy, was a person of considerable importance in his own opinion, and he fully intended to occupy no inferior place in the estimation of others, be they princes, burghers, or his brother artists.

#### CHAPTER VII

Van Dyck's Sacred Paintings—Memorial to his Father—Paintings at Ghent, Termonde, Mechlin, and Courtray—The 'Nood Gods'—Samson and Dalila—Secular Paintings

T the exhibition of paintings by Van Dyck, held at Antwerp in the summer of 1899, to celebrate the 300th anniversary of Van Dyck's birth, one of the principal features was the bringing together of the principal works of importance which he painted for the churches of Antwerp and the neighbourhood, some of which still remain in their original position. For the first time it was possible to form some estimate of Van Dyck as a history-painter, that branch of art in which he sought to excel and to rival the great creations of Rubens. The great paintings which were contributed, with the special sanction of the Cardinal Archbishop of Mechlin, by the churches of Ghent, Mechlin, Termonde, and elsewhere could not fail to be interesting; but they hardly succeeded in making the impression due to their merits, owing to the unfortunate state into which they had for the most part been allowed to fall through neglect, or by the more cruel injuries of unskilful or injudicious restoration.

On his return from Italy, Van Dyck, on receiving commissions for these large paintings for the use of the Church, discarded the Italian method of massed light and shade, opaque colours, and glowing tones, in which he had followed their example. These would have been unsuited to the large cold churches of the north, in which paintings depended for their chief effect on being seen from a distance, and to the climate of the country on the banks of the Scheldt. Fromentin says of Rubens, "Notez encore qu'il peint pour des murailles, pour des autels vus des nefs, qu'il parle pour un vaste auditoire, qu'il doit par consèquent se faire entendre de loin, frapper de loin, saisir et charmer de loin, d'où résulte l'obligation d'insister, de grossir ses moyens, d'amplifier sa voix. Il y a des lois de perspective et pour ainsi dire d'acoustique qui président à cet art solennel et de grande partée." It was under these laws that Van Dyck was now to come, and to attempt to walk in the steps of his great master. Van Dyck therefore reverted



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# THE ECSTASY OF ST. AUGUSTINE

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# SACRED PAINTINGS

to the manner of Rubens, and endeavoured to impart into his works that all-pervading effect of light and colour which is so characteristic of the elder painter's art. To achieve this Van Dyck used a drier kind of paint, almost a kind of tempera, and employed a high tone of blue, yellow and gray, to give light and brilliancy to his paintings. Unfortunately it has been just these colours which have suffered the most from damp or neglect, and from unskilful restoration, so that the surface with its glazings once damaged, their translucency destroyed, has in many cases been ruined irretrievably. For this reason the aspect of Van Dyck's great church-paintings, when

collected together, was disappointing.

The first important commission which Van Dyck received after his return to Antwerp was from the church of St. Augustine in that city, for which he executed a great painting of 'St. Augustine in Ecstasy at a Vision of the Holy Trinity.' This work, for which the painter received 600 gulden, was completed in June, 1628. It cannot fail to impress and attract attention. The saint, clad in a dark robe with a rich gold-embroidered cape, stands and gazes in ecstasy at the vision above. Two beautiful angel-youths support him, one of whom points to the vision aloft. On either side kneel S. Monica and a monk, probably the donor of the picture, all gazing upwards to the sky. There the Redeemer sits on the clouds holding the sacred Symbol of the Trinity in his hand, while the Holy Dove floats above. In the clouds around a company of child-angels disport themselves, holding various emblems. The whole picture in structure and composition is reminiscent of the Italian School. The division into two sections recalls Raphael's 'Transfiguration' and 'St. Cecilia,' and also the famous 'Assumption' of Titian. The figures themselves suggest the influence of Guido Reni and the Bolognese School. But the whole picture belongs to Van Compare it, for instance, with Raphael's 'St. Cecilia,' so staid and composed in her rapture. How vigorous is the action of St. Augustine, who appears as if he must sink backwards in his ecstasy but for miraculous support. Compare also the stiff row of quiring angels in the 'St. Cecilia' with the radiant glory of childangels in the 'St. Augustine,' Titianesque in their idea, and like Correggio in their disposition.

While engaged on this picture Van Dyck painted, as a gift on his part to the church, one of his numerous small pictures of 'Christ on the Cross.' This is one of the most beautiful of Van Dyck's

renderings of this subject, and is now in the Museum at Antwerp. In 1629 Van Dyck fulfilled a pious duty. His father, Frans Van Dyck, had during his last illness been attended by the Dominican nuns at Antwerp. On his death-bed, seven years before, he promised them in return for their care a painting by his son. not easy to conjecture what the relations may have been between Frans Van Dyck and his son. The latter left his father's house at a very early age. The only fact that can be ascertained about the father's later career is a not very creditable incident. There are no traces in Van Dyck's life of the same affection for his father as he showed for his sisters and younger brother, and it was probably his sisters who urged him, on his return, to carry out his father's dying promise to the Dominican sisters, and let his father's soul rest in peace. Van Dyck at all events painted for the church of the Dominican nuns a large composition, 'Christ on the Cross between St. Dominic and St. Catherine of Siena,' a boy-angel being seated on a stone at the foot of the cross holding a downturned torch as an emblem of death. The object of the painting is distinctly stated in large letters on the stone:

> NE PATRIS SVI MANIBVS TERRA GRAVIS ESSET HOC SAXVM CRVCI ADVOLVEBAT ET HVIC LOCO DONABAT ANTONIVS VAN DYCK.

The good Sisters were enchanted with the painting, although it is one of Van Dyck's least interesting and most uninspired works. So many persons came to see it that in 1651 the Sisters employed Scheltius Bolswert to engrave it, and the son of Nicolas Lauwers to make a copy of Bolswert's print as well. The picture is now in the Museum at Antwerp. In this same year Van Dyck painted for his Confraternity of Celibates in the house of Jesuits an important composition representing 'S. Rosalia crowned with a Wreath by the Infant Christ.' In this pleasing picture the Child leans forward from his Mother's knee, while on either side of them stand St. Peter and St. Paul; before them kneels the saint with long golden hair and rich robe. In 1630 Van Dyck painted a companion picture representing 'The Mystic Marriage of the Blessed Herman Joseph,' and recalling in sentiment his exquisite earlier work, 'The Virgin and Child with St. Anthony of Padua.' These two fine paintings,



THE CRUCIFIXION

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In the Museum of Fine Arts, Antwerp





### SACRED PAINTINGS

for which Van Dyck received 300 gulden and 150 gulden respectively, hung in the hall of the Jesuits until the suppression of the Order in 1776, when they were purchased for 3,500 florins and 8,000 florins apiece by the Empress Maria Theresa and removed to Vienna, where they now form part of the wonderful reliable of marks by Vienna, where they now form part of the wonderful

collection of works by Van Dyck in the Imperial Gallery.

During the three or four years from 1628 to 1632 Van Dyck painted some other important pictures representing 'The Crucifixion.' In 1630 he painted for the Confraternity of the Holy Cross in the church of St. Michel at Ghent a large 'Crucifixion,' known from the action of a man in the foreground as 'Le Christ à l'Eponge.' This is one of the most individually characteristic of Van Dyck's paintings, and he repeats in it some motives from his earlier pictures, the two boy-angels in the sky, for instance, being almost exactly identical with those in 'The Crucifixion' painted for the Dominican nuns. The figure of the Virgin recalls the ecstatic Madonnas of his Italian period. St. John in wonderment and grief places his hand on the Virgin's shoulder to support her in her agony. This action of St. John, when the picture was engraved by Bolswert, was considered so irreverent that the engraver was forced to alter the composition on his plate, by a change in the position objected to.

In the dramatic momentariness, and in that which Mr. Claude Phillips has rightly called the rhetorical quality of the passion, Van Dyck shows strongly the influence of Italian art and Italian religion. Sometimes he suggests a reminiscence of such dramatic works in sculpture as the groups by Mazzoni at Modena, or those on the Sacro Monte at Varallo. His paintings of the Passion and Agony of the Saviour are rather direct, poignant appeals to the feelings of the spectator than great decorative compositions, such as those of Tintoretto or Rubens. This is shown again in the 'Crucifixion with St. Francis,' painted by Van Dyck for the church of Notre Dame at Termonde. In this the group of St. John, the Virgin and the Magdalene, the anachronistic figure of St. Francis, and the departing centurion, all pose to enhance the supreme tragedy of the Crucifixion; while the stormy sky, and the eclipsed sun (one of Van Dyck's special motives), unite to denote the dramatic terror

of the moment.

In all the figures of the Crucified Christ, which Van Dyck painted with such frequency and such facility, the body of the

Saviour is that of a robust and well-grown man in the full development of life and beauty. There is nothing ascetic, nothing emaciated, and the painter shrinks from the signs of blood and wounds with which others have sought to stimulate the emotions of the spectator. It is not surprising, therefore, to learn that the peasants of the Bavarian village of Ober-Ammergau, seeking for an ideal representation of the Crucified Saviour for the central incident in the tragedy of their world-famous Passion Play, found what they wanted in the Crucified Saviour of Van Dyck.

The commissions which now poured in upon Van Dyck proved a test of his creative powers. These were never strong at any time of his life, and his shortcomings in this respect were a fatal drawback to the success which he had always hoped to attain

as a history-painter.

In early life he had through his environment looked to Rubens not only for inspiration, but for the actual details of his compositions. In Italy it was Titian, for there is hardly any painting of the Holy Family or the Madonna in which the main motive of the composition is not taken from the great Venetian. He now harked back to Rubens. But the final note of the painting is in all cases Van Dyck's own. Take, for instance, the great picture of 'The Crucifixion' painted by Van Dyck at this time for the church of the Récollets at Mechlin, and now in the collegiate church of St. Rombaut in that town. Here the composition corresponds almost note for note with the mighty picture of the same subject by Rubens in the Museum at Antwerp. The painting by Rubens is one of his best as far as construction and actual technical excellence are concerned. The hand of a great master is felt throughout. All the same, it is the painter who exacts the interest and admiration of the spectator, and not the sacred incident depicted. In Van Dyck's painting the composition is simplified, and by a slight rearrangement of the figures, not by any means to the advantage of the composition as such, a note of human dramatic interest is given to the scene which is somewhat lacking in the work of Rubens.

A similar direct plagiarism from Rubens is to be found in the 'Elevation of the Cross,' painted by Van Dyck in 1631 for the church of Notre Dame at Courtray. Here again the composition is taken, as it were, note for note from the famous 'Elevation of the Cross' by Rubens in the cathedral at Antwerp, even down



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# SACRED PICTURES

to the dog introduced by Rubens in the lower corner of the picture to balance his composition. So far as the actual painting is concerned, Rubens carries the day without difficulty. again Van Dyck strikes a note of his own. Whereas in dealing with such subjects other painters shrunk from offending religious susceptibilities as to the sanctity of the figures of the Saviour and the Virgin, Van Dyck has in this painting shown the executioners raising the cross, not only by the cross itself, but by actual rough handling of the Saviour's body, adding a poignant detail to the agony which the Saviour is suffering with such divine resigna-It is not surprising to read that, when the picture was first exposed to view, it was severely criticised and objected to by some whose feelings of propriety were outraged by this departure from religious decorum. By good fortune the letters which passed between the Canon of Courtray and Van Dyck have been preserved in the chapter records at Courtray. From these it appears that the painting was ordered by Rogier Braye, Canon of Courtray. Van Dyck sent a sketch and asked 800 gulden for his work. The worthy canon replied in verse that he would not give more than 100 Flemish pounds to "Signor Antonio," and that the painter would be foolish not to take it.

"Schrijfven en vrijfven mij niet meer anne en staet;
Dus de finaele resolutie hier mede gaet;
Hondert ponden groot en niet meer sal ick Signor Antonio geven,
Op dat sijn fame te Cortrijck en sijn conste in onse kercke magh leven.
En wildt hij die niet accepteren ende ontfaen,
Seer onwijs sal hij sijn en Seer quælijck beraen,
En meerder profijt van andere sal hij ontgaen."

Van Dyck agreed to accept this, and the painting was sent to Courtray on May 8, 1631. A further dispute arose, since the canons wished to retain Van Dyck's sketch as well. Through the agency apparently of Marcus van Woonsel, a merchant at Antwerp, the matter was settled, Van Dyck receiving his money and twelve sugar wafer biscuits (a speciality of Courtray), and sending his sketch to the good Canon Braye.

Among other representations of the Crucifixion by Van Dyck is the painting now in the Museum at Lille, representing 'Christ on the Cross with the Virgin and St. Mary Magdalene.' An interesting painting of 'Christ on the Cross with the Virgin, St. John, and St. Mary Magdalene' is in the possession of Prior Park College at Bath, and was shown at the Burlington House

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Exhibition in 1899, to which Exhibition was also sent a similar composition from St. Patrick's Church, Soho Square, London, about which it is more difficult to speak with confidence. It is also difficult to distinguish with any certainty among the numerous small pictures of 'Christ on the Cross' attributed to Van Dyck in Italy, Germany, Belgium, and elsewhere, those which are undoubtedly the work of Van Dyck, such as that painted for the church of St. Augustine and now in the Museum at Antwerp, those in the Royal Gallery at Munich, in the Palazzo Reale at Genoa, in the Borghese Gallery at Rome, from others which may be merely imitations by his more skilful followers. Special notice may be taken, perhaps for its simple religious pathos, of 'Christ on the Cross with St. Francis' in the Ryksmuseum at Amsterdam.

One incident in the Passion of our Saviour has been appropriated to a peculiar extent by Van Dyck. This is the Lamentation over the Dead Body of Christ,' a subject known in Italy as the 'Pietà,' and in Flanders by the expressive title of 'Nood Gods.' Here Van Dyck shows some creative power, and an independence in composition not only of Rubens, but even of Titian. In no renderings of the subject has grief been expressed with such intensity, save perhaps in the groups by Mazzoni at Modena. About 1629 Van Dyck painted for the high altar of the church in the Beguinage at Antwerp, the home of his sisters, a 'Nood Gods,' which is now in the Museum at Antwerp. The dead body of Christ lies, bearing but slight traces of his cruel sufferings, on a rock in a cavern. The Virgin supports it, gazing in mute appeal to heaven; the Magdalene, with long fair hair and in rich silk dress, kisses weeping the Saviour's hands; St. John looks on from the right with tears streaming from his eyes. This picture has always enjoyed a great reputation, and justly so, and still excites admiration, even in a damaged condition, at Antwerp. Various reduced versions of the same composition exist, which have been attributed to Van Dyck himself, but are probably studio-repetitions, such as those in the Prado Gallery at Madrid, and in the collection of Viscount Cobham at Hagley.

The same subject is treated in a different way by Van Dyck in a large painting, of which two versions exist, one in the Royal Gallery at Berlin, the other in the Prado Gallery at Madrid, while another version is in the church of St. Egidius at Nuremberg. The dead body of Christ lies on a rock as before, but the other



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### THE 'NOOD GODS'

figures are arranged differently. A weeping boy-angel introduced in the lower part of the composition, who rather jars upon the solemnity of the incident, is from the same model as the boy-angel in the memorial painting to his father. Van Dyck dedicated the engraving from this painting by Paulus Pontius to his sister Anna, the nun in the convent of the Facontines at Antwerp.

Even more dramatic in its treatment is the 'Nood Gods' of the similar paintings in the Royal Gallery at Munich and in the Louvre. Here the dead Christ lies on the knees of His Mother, behind whom is seen the cross. Two angels kneel in sympathetic adoration, and a third, a boy-angel like that mentioned above, is

seen also. Cherubim are seen in the sky above.

The 'Crucifixion' and the 'Nood Gods' were probably the subjects for which demand was principally made upon Van Dyck's studio at Antwerp. Creation and composition not being Van Dyck's strong points, it is evident that he had recourse to constant repetitions, with slight variations, of the same paintings, as in the instances just mentioned. It would appear also that he repeated and revised some of the compositions of his earlier years. It is to this period, therefore, that one may attribute the version of 'St. Martin dividing his Cloak' at Windsor Castle, where it is still attributed This painting repeats almost exactly the picture at Saventhem, though a beggar woman and child are introduced on the right. In scale and treatment it is in close affinity to the 'Nood Gods' painted for the Béguines at Antwerp. It was probably painted for some member of the Spanish court, as it was brought from Spain to England by Mr. Bagnolls, and purchased for the royal collection by Frederick, Prince of Wales.

In the same way Van Dyck revised his earlier painting of 'The Crowning with Thorns,' and produced the superior and more matured painting in the Prado Gallery at Madrid. In this new version the Roman soldier on the left disappears, and in his place a dog appears below and above an iron-barred window through which two spectators look in upon the scene. Again, it is probable that he now revised his great painting of 'The Betrayal of Christ,' and, by omitting the group of St. Peter and Malchus in the famous 'Prendimiento' of Madrid, produced the more sedate but less dramatic version in the collection of Lord Methuen at Corsham. His various pictures of 'St. Sebastian' were probably repeated often in his studio, the composition representing

'Angels extracting Arrows from the Body of St. Sebastian' being of frequent occurrence in private collections. His painting, too, of 'Charity,' a woman with a number of children about her, the original picture of which, painted in Italy, is in the Turin Gallery, was now revised and repeated in the various pictures to be found in private collections in England, such as those of Lord Methuen and the Earl of Lonsdale, and also in the Dulwich Gallery.

For paintings of 'The Holy Family' there seems to have been less demand at Antwerp than in Italy. When the Italian influence was still paramount with him, he painted the exquisite 'Repose in Egypt' in the Royal Gallery at Munich, with its rich Titianesque background of trees. It will be seen hereafter that he repeated more than once 'The Repose in Egypt, with a Dance of Angels.' One of the most important and characteristic paintings of this class is 'The Virgin and Child with two Donors,' now in the Louvre, which obviously belongs to the period of the great sacred compositions mentioned above, and forms a link with that side of Van Dyck's art which is more familiar and more remark-

able in every way, his portraits.

Among other works of a religious character, Van Dyck painted for the church of the Capuchins at Brussels 'St. Anthony of Padua with the Child Jesus' and 'St. Francis in Ecstasy,' both of which are now in the Museum at Brussels; for Lille he painted 'The Miracle of St. Anthony of Toulouse'; for the church of St. George at Antwerp, 'St. George on Horseback'; for the church of the Récollets at Mechlin, 'St. Bonaventura receiving the Sacrament from an Angel'; for the church of the Jesuits at Mechlin, 'St. Francis listening to the Celestial Music,' now in the Imperial Gallery at Vienna. A fine painting of 'St. Francis' is in the Prado Gallery at Madrid, and one of 'The Martyrdom of St. James' is at Valenciennes. A painting of 'St. Jerome,' known as 'L'Ange à la Plume,' now in the collection of H. Spencer Lucy, Esq., was painted by Van Dyck for Philip IV. of Spain, and was given by Joseph Buonaparte to Marshal Soult.

It is noteworthy that in all the pictures at this date in which Van Dyck introduces the Virgin Mary he adheres to his Italian type of model, with the dark hair, regular features, and dignified expression of the Roman race. The type of model which he uses for St. Mary Magdalene, S. Rosalia, and other female saints has been supposed to be taken from his own sister, Susanna; but, as a



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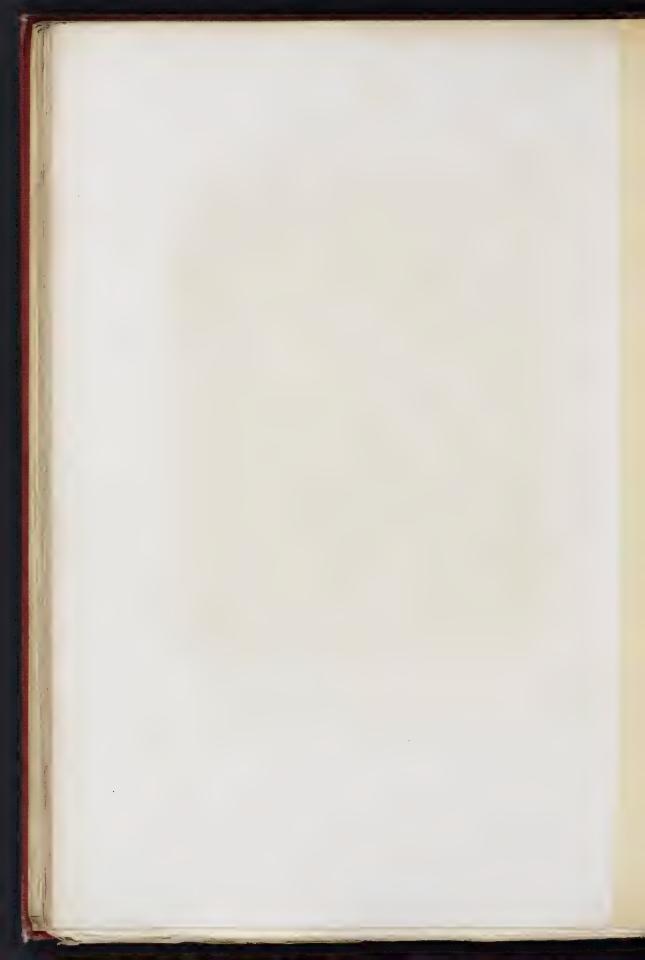
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# 'SAMSON AND DELILAH'

similar type appears in the paintings by Rubens, it is more probable that Van Dyck simply appropriated it from his master. When, however, Van Dyck came to treat subjects of a more voluptuous character, he had recourse to a model more in keeping with the subject. He depicts a woman with a robust and fully developed body and ample bust, the limbs almost masculine in their strength and vigorous growth, a face with the features of a goddess, the rounded chin melting into the swelling neck, and thence into the luscious contours of the bosom. Long golden hair falls back from the broad forehead, and ripples on and behind the shoulders. The mouth is half open, to show the lips of pleasure. The type is one more readily associated with Titian and Palma Vecchio than with Rubens and his so-called "Flemish mares."

Few painters have summed up voluptuous charm so well as the painter who wrote "quel admirabil petto" under Titian's nymph in the Borghese Gallery. This beautiful model appears as Delilah in the painting of 'Samson and Delilah' now in the Imperial Gallery at Vienna. Another version of the same subject is in the Dulwich Gallery, and a copy of the Vienna picture is at Hampton Court. The subject has seldom been rendered more expressively. Delilah reclines with her robes in voluptuous disorder, a silk mantle of the truest Titianesque pink over her body. Samson, his brawny limbs showing rich tones of brown in the skin, struggles, half-hearted as it would seem, with his captors, almost forgetting his shame and her crime in the intoxication of Delilah's smile.

The same enchantress occurs again in the Imperial Gallery at Vienna in a painting of the same character as the 'Samson and Delilah,' representing 'Venus demanding Arms from Vulcan for her Son Æneas,' or, as it has sometimes been interpreted, 'Thetis demanding Arms from Vulcan for Achilles.' The presence of the God of Love in the air with his bow and arrows would denote that the former interpretation is correct. Here the chief notes in the painting are the same as in the 'Samson and Delilah,' but the composition offers Van Dyck an opportunity for the introduction of a group of amorini, in the treatment of which Van Dyck shows himself the pupil, not only of Titian, but even of Albrecht Dürer, with whose engravings he was certainly acquainted. In this picture one amorino playfully helps to hold the ungainly breastplate against the soft yielding body of the goddess, another puts on the huge helmet over his tiny head, and others disport themselves with

sword and shield in pleasing and graceful attitudes. A second version of the same subject is in the Louvre. In this the subject is treated vertically instead of horizontally, and the effect is less pleasing than in the Vienna picture. The poses are more mannered and academic, and the poetry and humour of the Vienna picture have disappeared. The same model may be traced in a small picture at Hampton Court representing 'David with the Head of Goliath.' This is probably a studio reduction of a larger painting by Van Dyck. The head is that of Delilah and Venus, but it is now added to the body of a supersensuous and somewhat epicene

youth.

In such compositions Van Dyck reveals the sense of poetry which pervades his work, even his portraits, and which is lacking in the work of Rubens. A painting representing 'Time clipping the Wings of Love, which was formerly in the collection of the Duke of Marlborough at Blenheim Palace, was purchased by the great portrait-painter, Sir John Millais, P.R.A., on account of the poetry which Millais found in the composition. There could be no better tribute to Van Dyck than this appreciation by one who was to take as high a place in the art-history of England as his great forerunner. Poetry, too, is worthily interpreted in the scene from Ariosto, in which Van Dyck depicted 'Rinaldo in the Enchanted Garden of Armida.' Van Dyck painted more than one picture of this subject. The most pleasing is that which was commissioned by Endymion Porter for the King of England, to which allusion will be made later. The version in the Louvre is less satisfactory, though again the playful gambols of the numerous amorini relieve the rather clumsy pose of the two principal figures. A painting, exhibited as 'Tancred and Herminia' at the Burlington House Exhibition in 1900, and belonging to Earl Fitzwilliam, is probably only a school-picture painted from the fine drawing of Rinaldo and Armida' in the collection of Sir J. C. Robinson.

Other paintings from mythology and romance are to be found in private collections in England and elsewhere, such as the large 'Venus and Adonis' belonging to Sir Francis Cook at Richmond. It is difficult to speak with certainty as to the authenticity of such paintings; for Van Dyck left many sketches for such subjects, which may have been utilized by his pupils and imitators, like the picture of 'Rinaldo and Armida' last mentioned. It is difficult also to speak with certainty as to certain paintings of a more frankly

### SECULAR PAINTINGS

nude character, such as 'Danae receiving the Golden Shower' in the Royal Gallery at Dresden, in which the violent action and movement of the figures give a tone of coarseness which is hardly in keeping with Van Dyck's usual sensitive reticence, while the cold and rather hard rendering of the flesh would suggest some contemporary compatriot, such as Frans Luyckx or Jan van Hoecke. This painting may be contrasted with the beautiful picture, 'Diana and Endymion surprised by a Satyr,' in the Prado Gallery at Madrid, which was evidently modelled on Titian in his later days, with perhaps a suggestion of Tintoretto in the composition. This picture, however, may perhaps be referred to Van Dyck's Italian period. Here the nude body of the goddess melts into the surrounding gloom, from which the shadowy figures of Endymion and the satyr hardly detach themselves, whereas in the 'Danae' the nudity asserts itself on its gilded settee with all the prosaic details of a professional wanton.

A similar uncertainty must attach to a painting of 'The Three Graces,' formerly in the possession of Sir George Beaumont, and now in that of Dott. Cerani de Landfort at Nice. This painting is attributed to 1622, the period of Van Dyck's first residence in Genoa; but it bears traces of a maturity and self-consciousness which are not characteristic of Van Dyck's work at that date, especially in the treatment of such mythological subjects as the

'Jupiter and Antiope.'

With the numerous representations of 'Cupid' and similar subjects attributed to Van Dyck it is impossible to deal here. As a painter who took a special pleasure in depicting children, Van Dyck may have from time to time painted numerous 'Cupids' and 'Infant Christs' just as he did 'The Crucifixion' and 'St. Sebastian.' It should be remembered, however, that it was just these pleasing groups and details which most attracted the attention of the imitator, who extracted them and worked them up again. This can be illustrated by a picture belonging to Sir Charles Turner in England, and exhibited at the Burlington House Exhibition in 1900, representing 'An Allegory of Time,' in which the winged genius is taken direct from the mourning boy-angel in the memorial picture of 'The Crucifixion' at Antwerp.

### CHAPTER VIII

Portraits painted by Van Dyck at Antwerp—The Regent Isabella, De Moncada, and others—Marie Luigia de Tassis—Marie de' Medicis

THE paintings of sacred history, mythology, romance, and other historical subjects enumerated in the last chapter, would suffice for the career of any ordinary painter, especially as the list does not pretend to be exhaustive. Van Dyck was no ordinary painter. His command of the technical side of his art was complete, and the facility and rapidity of his production have seldom, if ever, been equalled, taking into consideration the extremely high quality and finish of his work at this period. While striving with by no means unqualified success to outrival Rubens as a historical and decorative painter, Van Dyck was at the same time engaged upon that side of his art in which he without question reigned supreme, that of portrait-painting. A review of the portraits painted by Van Dyck during the five or six years which elapsed between his return from Italy and his removal to England makes it almost impossible to believe that the same man should have had time to paint these and the important large pictures previously described. A keen eye, an acute and subtle intelligence, a precise and lucid mind, a sure and accurate hand—all of these contributed to Van Dyck's success. There is no bungling or hesitation, no timidity or bombast, no excess or deficiency in Van Dyck's portrait-work. It is the art of a consummate workman, a complete master of his craft, without any inclination to stretch it beyond its limits, and at the same time a man of commanding individuality. This is the more remarkable, because in all his previous work Van Dyck had shown a feverish energy and susceptibility to emotions and influence from without, which he now seems to have outgrown.

One notable feature of Van Dyck's portraits at this date is their austerity. Black and white prevail in them, in the skirts and mantles of the women, as in the cloaks and jerkins of the men. It is this negation of colour, as the be-all and end-all of portraiture, which enhances Van Dyck's portraits as types of character, and entitles him to be called the Velazquez of the north. The general

### THE REGENT ISABELLA

sombreness of dress, both among courtiers and burghers, may be perhaps due to the influence of the Spanish court at Brussels and Antwerp, as at Madrid. The Regent of the Netherlands, Isabella Clara Eugenia, was now a widow, her consort, the Archduke Albert of Austria, having died shortly before Van Dyck's return from Italy. After her husband's death she entered the Order of the Poor Clares and adopted their dress. The austerity of their Regent probably extended itself to her court and its surroundings. Isabella, a true Hapsburg, was quick to perceive the value of Van Dyck's art. She appointed him her court-painter and gave him an annuity of 250 gulden. In this capacity Van Dyck painted a number of portraits of the Regent in her religious garb, destined no doubt to be sent by Isabella as presents to her royal relations or allies. The portrait of the Regent is in all cases the same, though varying in size. That in the Royal Gallery at Turin is at full length, standing in a black, gray, and white robe. The simplicity is startling. Over the white kerchief on her bosom, and under the black hood, the hard and shrewd but kindly features of Philip II.'s daughter look out on the spectator, and help to illustrate the paradox, that the best ruler of a country is often a woman. Repetitions exist, mostly of great excellence, in the Louvre, at Parma, at Vienna, at Devonshire House, and elsewhere. One of the best is that belonging to the Earl of Hopetoun at Hopetoun House near Edinburgh, of which Mr. Claude Phillips has well said: "For strength and grimness of characterization, for uncompromising realism, for monachal severity, this particular portrait stands alone in the *œuvre* of Van Dyck; and the steel-gray harmony of the picture, into which not one positive note of colour has been allowed to penetrate, expresses to perfection the painter's idea."

The same austerity pervades, in a slightly relaxed form, the portraits of the leading Spanish courtiers and functionaries. Chief among these was Francisco de Moncada, Marquès d'Aytona, in 1633 commander-in-chief of the Spanish forces in the Netherlands, and at this time highest in the Regent's Council. Van Dyck painted Moncada on horseback in one of the finest portraits of any time, now in the Louvre. It is interesting to contrast the cold impassive self-confidence of the Spanish general, as he sits on his horse, that white horse with flowing mane which was the painter's predilection from his youth, with the passionate grace and beauty of the young Anton Giulio Brignole-Sala at Genoa, and again

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with the nonchalant royal dignity of Charles I. as he rides under the arch at Windsor Castle. Moncada was painted by Van Dyck in bust form in the portraits now in the Louvre and the Imperial Gallery at Vienna. It is further possible to recognize the lineaments of Moncada, perhaps a year or two older in age, in one of the fine

full-length portraits in the gallery at Cassel.

Van Dyck had painted Spinola, as has been stated before. In 1629 Spinola had been succeeded as commander-in-chief of the Spanish forces in the Netherlands by Hendrik, Comte de Bergh, a near relative of the house of Orange. Van Dyck painted the Comte de Bergh in one of his most vigorous portraits, now in the Prado Gallery at Madrid. The type is that of the robust northerner, the muscular power of the hand and the strong honest features being in contrast to those of the cold and impassive Spaniard. A reduced copy of this portrait of Hendrik de Bergh is at Windsor Castle. A fine portrait of a man in armour in the Imperial Gallery at Vienna seems to bear his name in error.

Carlo Colonna and Ottavio Piccolomini, Italian noblemen and commanders, like Spinola, in the Spanish army, were painted by Van Dyck, as were Francisco Lelio Blancatcio, Sigismondo Sfandrato, Marquès de Montasie, Andrea Cantelmo, and other Spanish generals. Other Spanish grandees sat to Van Dyck, such as Antonio di Zuniga e Davila, Marquès de Mirabella, of whom there are portraits in the Royal Gallery at Munich and at Warwick Castle, Don Alvarez Bazan, Marquès de Santa Cruz, and Don Emmanuel Frockas Pereira y Pimentel, Conde di Feria, who may be identified with a fine full-length portrait in the collection of Earl Cowper at Panshanger. Jean de Montfort, the court chamberlain, is seen in a strongly painted portrait by Van Dyck in the Imperial Gallery at Vienna. In 1628 Van Dyck painted a full-length portrait of Wolfgang Wilhelm, Duke of Jülich and Cleve, who had just been raised to the independent sovereignty of Neuburg in the Palatinate. The Prince of Pfalz-Neuburg is attired in sober black, and by his side stands a noble dog; a sketch for this portrait is in the British Museum.

The noble families of Brabant and Flanders, such as those of Arenberg, De Ligne, Croy, and Tassis, were not slow to avail themselves of the chances offered them by Van Dyck, who had shown himself beyond all his contemporaries without rival in the interpretation of high birth and breeding in both sexes. From the



ANNE MARIE DE CAMUDIO, WIFE OF FERDINAND DE BOISSCHOT, SEIGNEUR DE SAVENTHEM

In the collection of the Duc d'Arenberg at Brussels





### NOBLE FAMILIES

family of Croy came the stately Geneviève d'Urfe, Marquise de Havré, the portrait of whom, seated in a chair, was one of those most frequently repeated by Van Dyck or copied by his pupils, similar versions of it being in the collections of the Marquess of Lothian at Newbattle Abbey, Sir Francis Cook at Richmond, Consul Weber at Hamburg (from Blenheim Palace), in the Royal Gallery at Munich, and elsewhere. This lady was the second wife of Charles Alexandre de Croy, Marquis de Havré, who had left her a widow in 1624. The Marquis de Havré was the father, by his first wife, Yolande de Ligne, of an only daughter, Marie Claire de Croy, married to her cousin, Charles Philippe Alexandre de Croy, Duc de Havré, who died in 1640, and secondly to another cousin, Philippe François de Croy. This lady, Marie Claire de Croy, was painted, with her child, by Van Dyck in a charming full-length portrait in the collection of Mr. Fawkes at Farnley Hall, near Leeds. Two fine full-length portraits of a husband and wife in the Royal Gallery at Munich bear the name of the 'Duc' and 'Duchesse de Croy,' but they must be so named in error, as they cannot be identified with any of the personages cited here.

In 1630 Van Dyck painted a charming portrait of another great lady, Anne Marie, daughter of Pedro Vasquez de Çamudio, of a Biscayan family, and wife of Ferdinand de Boisschot, Comte d'Erps and Baron of Saventhem, the same who gave Van Dyck the commission for the painting of 'St. Martin dividing his Cloak' at Saventhem. The lady sits like the Duchesse de Croy, in rich but sober-coloured robes, her hands so disposed as to show their extreme elegance and beauty. The whole portrait is interesting as showing true Spanish beauty, as treated with the refined elegance of Van Dyck, rather than with the somewhat farouche veracity of Velasquez. The portrait of her husband, Ferdinand de Boisschot, who was at one time ambassador to the courts of France and England, has been traced in that of a knight with the order of St. Jago in the collection of M. Ch. Léon Cardon at Brussels.

With the portrait of Anne Marie de Çamudio it is easy to connect the gracious and fascinating portrait of Maria Luigia de Tassis, which has for long entranced all visitors to the Liechtenstein Gallery at Vienna. This portrait has deservedly been reckoned among the principal triumphs of Van Dyck, and indeed is generally allowed to rank among the masterpieces of the painter's art. From corner to corner the canvas is replete with all that denotes

the work of a consummate artist, from the curve of her lace collar to the line of the ostrich feathers in her fan. Full of charm and *espièglerie*, the fair Maria Luigia looks out for all time, a joy and a pleasure to those who are lucky enough to behold her. What more can the art of the portrait-painter achieve? In the same gallery hangs the portrait of Antonio de Tassis, a canon at Antwerp, in ecclesiastical dress, who was probably one of the same great family.

It would be tedious to enumerate the various burghers, merchants, artists, and ladies of Antwerp whom Van Dyck painted during those few years. They all show the same sobriety and austerity of colour, combined with such supreme elegance of pose and such gracious aspect that, if any fault can be found with them, it would be to say that Van Dyck could not help translating his burgher and artist friends into nobles or princes of the blood. The men are generally clad in black, the dazzling whiteness of the flat falling collars being the base, as it were, on which the painting of the face is supported. The stiff high ruffs have to a great extent disappeared, and been replaced by a broad cambric collar lying in soft folds upon the shoulder, while the plain white wristbands are now of cambric edged with lace. The women have now discarded their stiff ruffs, gold brocaded boddices, and tight sleeves, in favour of a dress open at the neck, with a high stiff lace collar at the back of the neck, and large sleeves of slashed silk tied at the The hair in the upper ranks of society is no longer drawn back tight from the forehead and fastened with a jewelled ribbon at the back, but clusters in short waving curls all round the head. The older fashions, however, lingered for some time among the burgher classes, so that it is difficult to date portraits with any certainty on the ground of the costume.

Some portraits by Van Dyck are difficult to date with any precision, such as the portrait of a man with a child in the Louvre, known as 'Jean Grusset Richardot and his Son,' although it can hardly, owing to a question of age, represent the celebrated diplomatist and secretary of the Archduke and Archduchess of Austria. Here the handling is that of Rubens, to whom the portrait is sometimes ascribed; and if the painting be given to Van Dyck, as seems to be correct, it would naturally be attributed to the time when he was under the immediate influence of Rubens. It shows, however, some maturities of expression and composition about it, which make one shrink from classing it with the earlier



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### HELENA FOURMENT

works described before. Similarly the remarkable portrait of a 'Man with a Glove' in the Royal Gallery at Dresden has recently been ascribed to Van Dyck, instead of Rubens, and correctly so; but it is difficult to class this masterpiece of brilliant painting and momentary action with the less decided portraits of Van Dyck's youth. In this the painter adds to the maturity of Rubens the verve and audacity of Frans Hals. Perhaps that was painted after Van Dyck's visit to Hals in Holland, and also a pair of anonymous portraits in the Hermitage Gallery at St. Petersburg,

which have a similar look of Hals about them.

Rubens and Van Dyck were now on terms of equality as painters, and there is nothing to indicate anything but the most cordial and generous friendship between the two artists. Van Dyck painted Rubens several times. In 1630 Rubens not only returned to Antwerp from his diplomatic mission, and commenced a new period of remarkable activity as a painter, but he also renewed the joy and comfort of his home by his marriage with Helena Fourment, that fair buxom lady who pervades the subsequent paintings of Rubens as his principal model. Among the pictures purchased by the Empress Catherine of Russia from the Walpole Collection at Houghton Hall, and now in the Hermitage Gallery at St. Petersburg, was an upright painting representing Helena Fourment. The portrait was always considered in Sir Robert Walpole's collection to be the work of Van Dyck, and to have been painted by him to fill a particular position in the house of Rubens at Antwerp, a statement which its very peculiar size would seem to bear out very well. Modern critics, such as M. Max Rooses, whose judgment must be respected, have ascribed this painting to the hand of Rubens on the ground of the technical handling of the flesh-tints. It may, on the other hand, be urged that the whole pose and conception of the portrait is that of Van Dyck: the left hand with its parted fingers, the line of the collar and the ostrich-feather fan, the tilt of the hat with its long feathers, the expression of the eye are all more characteristic of the painter of the 'Maria Luigia de Tassis' than the painter of the 'Helena Fourment' at Vienna. The bosom is that of Helena Fourment, and if that was to be the model for Rubens for the future, it might well be the model for Van Dyck at the moment. Perhaps, however, the portrait of Helena Fourment should be ascribed to Van Dyck's visit to Antwerp in 1634.

It is difficult, again, to date the interesting double portrait of a 'Husband and Wife' in the Esterhazy Collection now in the Academy at Buda-Pest, which, like the portraits just named, some would still attribute to Rubens. The costume and other details would lead one to place it earlier among Van Dyck's works; but, like the 'Man with a Glove,' it has a completeness about it which denotes a later date. The intensity of the husband's expression invites the idea that the painter of this double portrait was not

unacquainted with the works of Lorenzo Lotto.

It is also difficult to be sure about two portraits of men in the Liechtenstein Gallery at Vienna, each of whom wears a medal with the head of Archduke Albert of Austria. One of these men resembles the historian Erycius Puteanus (Du Puy), whom Van Dyck drew for his 'Iconographie,' the other an aged bald-headed man, evidently a personage of importance, has not as yet been identified. The same difficulty applies to a well-known portrait in the Royal Gallery at Dresden, representing a young man in armour with long flowing hair, and a red ribbon round his left arm. This remarkable young man with his thick sensuous lips, broad nose, and large earnest eyes, resembles the Italian condottieri of the fifteenth and sixteenth centuries. Beautiful as the picture is—a reminiscence, it would seem, of Giorgione—a doubt may be hazarded as to whether it be really the work of Van Dyck.

The perfection of elegance and refinement, akin to that in the paintings of his Genoese period, is shown in the portraits, unfortunately as yet unidentified, of 'A Man with a Child' and 'A Lady with a Child' in the Louvre. It would be difficult to excel the gracious dignity of these portraits. The same charm, though by no means the same sense of aristocratic breeding, pervades the companion full-length portraits, at present unidentified, of the socalled 'Burgomaster of Antwerp' and his wife in the Royal Gallery at Munich. In the same gallery is a fine full-length portrait of a dark man of Spanish type, also unidentified at present. To these may be added the imposing full-length portrait of Frans van der Borcht, apparently a naval commander from the ships in the background, in the Ryksmuseum at Amsterdam. But even these may be thought to yield the place of honour to the majestic full-length portraits of 'Philippe le Roy, Seigneur de Ravels,' painted in 1630, and his young wife, painted in 1631, which were purchased by the Marquess of Hertford, and are now among the



FRANS VAN DER BORCHT

In the Ryksmuseum, Amsterdam





# FRIENDS AND CONTEMPORARIES

principal treasures of the wonderful collection in Hertford House, Manchester Square, lately bequeathed to the British nation by the widow of Sir Richard Wallace. Mention should also be made of the full-length portrait of 'Charlotte Smit van Croyinghen, wife of Alexander Butkens, Seigneur d'Ancy,' with her son, which is in the private collection of the Duke of Saxe-Coburg at Gotha.

To describe the numerous portraits by Van Dyck of his friends and contemporaries at Antwerp would be to turn a history into a catalogue. There is little or no deviation from the general high scale of merit in their execution. Among them may be noted those of Jan Malderus, Bishop of Antwerp, in the Museum at Antwerp; Antoine Triest, Bishop of Ghent, in the Hermitage Gallery, St. Petersburg, and elsewhere; his brother Nicolas Triest, Burgomaster of Ghent, a splendid portrait in the collection of Earl Brownlow at Ashridge, who also owns a fine portrait of Jacques le Roy, Seigneur d'Herbais; Jan van den Wouwer, the celebrated scholar, at the Hermitage Gallery, St. Petersburg, and at Woburn Abbey, and his wife, Mme. van de Wouwer, in the Royal Gallery at Dresden, where it is attributed to Rubens, both of these portraits being perhaps to be ascribed to an earlier date in Van Dyck's career; Albertus Miræus, a noble portrait in the collection of the Duke of Bedford at Woburn Abbey; Frederik de Marselaer, in the National Gallery of Ireland at Dublin; Alexandre della Faille, a magistrate at Antwerp, in the Royal Gallery at Antwerp, and Jean Charles della Faille, a Jesuit priest of the same family, in the Della Faille collection at Antwerp; Sebastian van Leers, burgomaster of Antwerp, with his wife and son, in the gallery at Cassel; and many other citizens of importance.

Among his special friends seems to have been Eberhard Jabach, a rich banker of Cologne, who was during these years managing a branch establishment at Antwerp, and was in later years to be so distinguished a benefactor to the French nation. Van Dyck painted Jabach three times at different periods of his life; one of these portraits is in the Hermitage Gallery at St. Petersburg, another

is in the Gallery at Cologne.

Among the artist friends of Van Dyck who were painted by him were the sculptor Andreas Colyns de Nole and his wife, in the two admirable portraits in the Royal Gallery at Munich; the engraver Carel van Mallery, in the same gallery, and many repetitions elsewhere; Quintin Symons, the painter, in the Royal Gallery

ANDREAS COLYNS DE NOLE, SCULPTOR, AND HIS WIFE

In the Royal Gallery, Munich

-combon







# MARIE DE' MEDICIS

Titian and other artists, which are referred to by a picture-restorer, Jean Baptiste Bruno of Antwerp, who in an action at law in December, 1630, put in a certificate signed by Rubens, Seghers, In August, 1631, the Queen-Mother of France, and Van Dyck. Marie de' Medicis, took refuge in the Netherlands, and resided at Antwerp, as the guest of the Regent Isabella, from September 4 The queen, who was accompanied by her son, to October 16. Gaston, Duc d'Orléans, not only visited her old friend Rubens, who had made her glorious and immortal at the Palais de Luxembourg in Paris, but she also visited Van Dyck. It is specially noted by her secretary, Pierre de la Serre, that she saw in his house "le cabinet de Titien: Je veux dire tous les Chefs d'œuvre de ce grand Maistre." Van Dyck painted the queen's portrait more than once. De la Serre was so enthusiastic about the portrait that he compared it with the 'Helena' of Apelles, and said that Van Dyck would share with Titian the highest fame. Portraits of Marie de' Medicis, ascribed to Van Dyck, are not uncommon, those in the Borghese Gallery at Rome, and in the collection of the Earl of Radnor at Longford Castle being noteworthy. A fine though rather damaged example, representing the queen seated at full length, with a view of Antwerp in the distance, is in the collection of M. le Chevalier Decker at Château Dittersbach, Kreis Lüben.

On May 10, 1631, Van Dyck stood sponsor in St. George's Church at Antwerp to a daughter of the engraver Lucas Vorsterman, and the child was christened Antonia. Vorsterman had just returned from a few years' residence in England, where he had gone after his outbreak of insanity and his breach with Rubens. He was now to be associated with Van Dyck in engraving many of his works. The painter Erasmus Quellinus is responsible for a statement that Van Dyck offered to paint Vorsterman in full length in exchange for a drawing of Christ at half length, which Vorsterman had made

from a painting by Rubens.

On February 12, 1631, Van Dyck sent a power of attorney to the painter Lenaert van Winde at the Hague, as to the payment for certain paintings delivered. This would seem to show that Van Dyck had already made a journey to Holland, where he was summoned by the Stadtholder, Prince Frederick Henry of Orange, and his art-loving wife, Amalia van Solms. He painted the portraits of these two personages several times, and no doubt, as in the case

of the Regent Isabella, their portraits by Van Dyck were most welcome as presents from the Prince and Princess of Orange to their friends. Good examples are in the Prado Gallery at Madrid, at Wörlitz, and elsewhere. Amalia van Solms was a great appreciator of Van Dyck. After her death there were among her possessions a 'St. Mary,' 'Thetis demanding Arms from Vulcan for Achilles," "une grande pièce avec la représentation des portraits de la maison d'Angleterre," 'Charity,' "un jeune Prince couvert d'un Bonnet," 'Rinaldo and Armida, and portraits of herself and her husband, which were divided among her daughters. Bellori says that Van Dyck painted for the Prince of Orange "una favola del Pastor Fido," and that the same prince purchased from Van Dyck "La Vergine Col Bambino Giesù avanti alcuni Angioletti che ballano." At the sale of the pictures at the Castle of Loo this 'Holy Family with a Dance of Angels' was sold for 12,050 florins. It may perhaps be identified with the version now in the collection of Lord Ashburton. Besides this picture there were in the collection of the princes of Orange 'Time clipping the Wings of Love' (perhaps the Blenheim Palace and Millais picture), 'Achilles at Scyros' (perhaps the picture belonging to the Earl of Listowel), 'An Allegory of Love,' 'The School of Love,' and 'Rinaldo and Armida.'

During his visit to Holland, Van Dyck paid the famous visit to Frans Hals at Haarlem which has been handed down to posterity by the historian of art, Arnold Houbraken. Houbraken tells how there came into the studio of the jovial Frans Hals a handsome young man in silk and velvet clothes, with plumed hat, gloves, and all the appearance of an elegant dandy and *dilettante*, which afforded a great contrast to the careless and almost slovenly habits of Hals. The young man bade Hals make a portrait of him as quickly as possible, for he had only a short time to spare there. Within half an hour Hals had sketched in one of those marvellous sleight-of-hand portraits for which he was so famous. Van Dyck, on seeing this, said in a languid tone of voice that he would like to try in return to make a portrait of Hals in as short a time. Hals settled himself, rather amused at the situation, in a big leather chair, and watched the young man begin. As he progressed Hals saw that the painter's hand was not that of a tyro, and that he was evidently no mere amateur. At last, jumping from his chair, he rushed to the easel and, seeing the portrait,



A HUSBAND AND WIFE

In the Esterhazy Collection, Royal Academy, Buda-Pest





# VAN DYCK IN HOLLAND

cried out, "You are Van Dyck, for no one else could do a thing like that." Upon which the two painters embraced warmly.

On this journey too, or perhaps upon his way to England, Van Dyck may have found himself the guest at Rotterdam of an old friend, Hendrik du Bois, a painter of Antwerp, and pupil of Hans de Wael, who had settled at Rotterdam with his wife Helena, daughter of Eland Gysbrechts Tromper of that city. Van Dyck painted both their portraits, which came to their son, Simon du Bois, a painter settled in England, who bequeathed them, and the engraver's plates made from them by Cornelis de Visscher, to his patron, Lord Chancellor Somers: from Lord Somers they passed to the Earl of Hardwicke at Wimpole, and at the dispersal of the Wimpole Collection they were separated, the portrait of Du Bois himself passing to the Städel-Institut at Frankfurt-am-Main, and that of Helena Tromper to an American collection, in which it is catalogued as that of a princess of royal birth.

# CHAPTER IX

Van Dyck invited to England—Rinaldo and Armida—Reasons for leaving Antwerp—Sir Balthasar Gerbier—Arrival in England—Henrietta Maria and Theodorus Van Dyck—Return to Antwerp—Paintings for the Court at Brussels—The Cardinal Infant—Return to Antwerp and England.

THE time was now approaching for an important event in the career of Van Dyck—his removal to the court of Charles I. in England. Times had changed greatly in England since Van Dyck's first visit in 1620. Charles I. had succeeded his father on the throne in 1625, and had taken to wife, as his queen, Henrietta Maria, one of the daughters of Henry IV. and Marie de' Medicis. Buckingham had fallen beneath the assassin's knife at Portsmouth, and the whole of Europe was the quieter for his removal. Charles himself gained in power and popularity when his brilliant and unscrupulous favourite was no longer there to tyrannize over him. The court of Charles and Henrietta Maria was second to none in splendour and dignity. Masques, revels, banquets, the chase were indulged in with a refined and pleasant insouciance, and without many of the disreputable excesses which disgraced the court of the second Charles. The king and queen set an example of domestic felicity which reacted upon their courtiers. The clouds were gathering on the horizon, but as yet no rumble had been heard of the storm to be raised by the struggle for supremacy between the king and his Parliament. Charles himself was a connoisseur of painting of no mean merit. This, moreover, was personal to himself, and not merely a pose adopted by a monarch with a taste for patronage and luxurious magnificence. The Earl of Arundel alone excelled the king in expert knowledge of the fine arts. The collection of paintings, bronzes, medals, and other works of art made by the king, including as it did the bulk of the celebrated picture gallery of the Gonzagas at Mantua, has never, with the exception of that formed by the Earl of Arundel, been equalled by any similar collection before or after. Even at the present day neither the autocratic power of a despot nor the unlimited gold of a millionaire could bring together

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RINALDO AND ARMIDA

many as you provide the second party.

In the collection of the Duke of Newcastle at Clumber





# RINALDO AND ARMIDA

so many works of art of the finest quality as those collected by Charles I., and dispersed with such unwise rapidity by the Parlia-

ment after the king's death.

Charles I. was not likely to be unacquainted with the growing reputation of Van Dyck. If Van Dyck came to England in 1626 or 1627, as mentioned in a previous chapter, he could hardly have escaped the notice of the king, although his reputation had yet to be made. There is no indication, however, that Charles took any interest in the work of Van Dyck before March 23, 1629-30, when an order, preserved in the Pell Records, was issued to pay to Endymion Porter, "one of the Grooms of his Majestie's Bedchamber the some of 78£ for one picture of the storie of Reynaldo & Armida bought by him of Monsieur Vandick of Antwerpe and deliverd to his Maj<sup>tie</sup> without accompt as per letter of privy

seal 20 March, 1629.'

The story of 'Rinaldo and Armida' was a favourite subject with Van Dyck. Endymion Porter, one of the most active agents of the king, and later to be one of Van Dyck's best friends in England, being in Antwerp, ordered a painting of 'Rinaldo and Armida' from Van Dyck. A letter from Van Dyck to Porter, written in Spanish, the language of the Regent's court, is preserved among Endymion Porter's papers in the Record Office. Writing from Antwerp on December 5, 1629, Van Dyck informs Porter that the picture had been delivered into the hands of his agent, Mr. Pery, who had paid him £72 sterling as agreed. It is generally supposed that this picture is identical with the beautiful painting of 'Rinaldo and Armida' in the collection of the Duke of Newcastle at Clumber, a painting replete with all the splendid manner of Titian, added to the brilliant colour of Paolo Veronese. If the composition be somewhat artificial and less spontaneous than those of the great Venetians, it is still an advance on the rendering of the same subject in the Louvre. A painter must surely rejoice in the flesh-painting of the siren who fills the lower right-hand corner of the picture. An impish Cupid in the background is from the same model as that in the memorial 'Crucifixion' at Antwerp and the large 'Nood Gods' at Berlin.

It is still uncertain what was the actual motive which caused Charles I. to invite Van Dyck to his court. The Earl of Arundel, restored to favour since the death of Buckingham, and his Countess had renewed their attempts to bring the painter to

England. Nicholas Lanier, the king's confidential agent for the purchase of pictures, had shown to the king his own portrait, which Van Dyck had painted in Genoa. Another story, told by the print-dealer Edward Cooper to Vertue, and noted by the latter, was that "Sir Anthony Vandyke Painter was recommended to King Charles Ist by M<sup>T</sup> Le Blon Envoy from the Queen of Sweden whose picture was painted by Vandyke & a print is engraved from it by Mattham, the print is not scarce." This was Michel Le Blon, an engraver and political agent, whose

portrait by Van Dyck is now at Amsterdam.

In spite of his great reputation and the commissions which poured in upon him, the position of Van Dyck at Antwerp was not satisfactory to a painter who held himself in such esteem. Rubens was not only back at work in Antwerp, but he was engaged in his atelier on a series of great paintings, which showed that his genius was greater than before, even if the actual work was left more and more to be carried out by his assistants. Do what he might, Van Dyck could never hope to rank higher than Rubens. He was therefore ready to take a place, if properly secured for him, at any court, whether that of the Prince of Orange or that of the King of England. It may have been the prospect of obtaining such a post in London which prevented him from

entering altogether the service of the Prince of Orange.

The Queen-Mother of France, Marie de' Medicis, may possibly have recommended Van Dyck to her daughter, Queen Henrietta Maria, in England. At all events in March, 1631-2, Van Dyck was at Brussels and preparing to start for England, taking with him as specimens of his work portraits of Marie de' Medicis and the Infanta Isabella. The credit for this decision was claimed by Sir Balthasar Gerbier, one of those curious artistdiplomats, who were brought into existence by the secret intrigues in which the policy of Buckingham had entangled Europe. Gerbier had been the tool of Buckingham, and after his patron's murder was open to the highest bidder, and ready to dabble in miniature-painting, picture-dealing, speculation, politics, or whatever came to hand. He was now in the employ of the Lord Treasurer, Richard Weston, afterwards Earl of Portland, for whom he purchased at Brussels, in December, 1631, a painting of 'The Virgin and Child with St. Catherine,' by Van Dyck. Gerbier, who met the painter at Brussels, says that Van Dyck

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### SIR BALTHASAR GERBIER

thanked him for having sent the picture to Weston, and confided to him his wish to go to England. He managed, however, to fall out with the painter, who repudiated the picture purchased by Gerbier as his work, and refused to go to England. During this time Van Dyck was corresponding with Geldorp, his friend in London, and informed him that the picture sent to Weston was only a copy. Van Dyck further ordered Gerbier to cancel his agreement with the Queen-Mother of France. Gerbier then obtained a certificate from a scrivener at Brussels attesting the genuineness of the picture sent to the Lord Treasurer. He then wrote to the king on March 13, 1632, from Brussels, saying that Van Dyck was there and was determined to go over to England, though, thanks to that tale-teller Geldorp, Van Dyck was on very bad terms with Gerbier himself.

The incident of this quarrel would seem to show Van Dyck in a poor light, were it not that the whole career of Sir Balthasar Gerbier leads one to place little trust in any statement made by him. Gerbier no doubt tried to win the confidence of Van Dyck, as he had won that of Rubens. His portrait appears in the 'Iconographie.' At Windsor Castle there is a large painting representing the 'Family of Sir Balthasar Gerbier,' which has been ascribed from time to time to Rubens or Van Dyck, or even to the two conjointly. A close examination shows that the central group is identical with a family group, painted by Rubens, now in the collection of Mrs. Culling Hanbury at Bedwell in Hertfordshire, and that the picture has been concocted from that group. A similar group to that by Rubens, representing the 'Van Vilsteren Family, purchased recently for the Royal Gallery at Brussels as the work of Van Dyck, must, for a similar reason, be regarded with some suspicion.

Van Dyck carried out his resolution and arrived in England very shortly afterwards; for on May 21, 1632, a Privy Seal Warrant was issued at Westminster to Edward Norgate, a heraldic artist and writer in the service of the Earl of Arundel, and afterwards Clerk of the Signet to the Crown, for fifteen shillings by the day "for the dyett and lodging of Signior Anthonio Van Dike and his servants; the same to begin from the first day of Aprill last past to continue during the said Vandikes residence there." It has been said that Van Dyck passed through Holland on his way to England; but, if so, his stay could only have lasted a few days. He may have

crossed from Rotterdam, and have been there the guest of his

friends Hendrik and Helena du Bois.

The king took a personal interest in the arrival of Van Dyck and in finding him a lodging. In addition to the instructions to Norgate, the king instructed his Secretary of State, Sir Francis Windebank, to "speak with Inigo Jones concerning a house for Vandyck." This may perhaps refer to the plans for the royal palace at Whitehall, on which the great architect was at that time engaged. A residence was provided for Van Dyck in the Blackfriars, conveniently near the river and without the liberties of the City of London, so that he would not come under the jurisdiction of the Painter-Stainers' Company. A summer residence was provided for him in the royal palace at Eltham in Kent, a few miles out of London. Van Dyck had now reached the summit of his career. He was the accredited court-painter of a king who was the greatest connoisseur of art in Europe. The road was now open for a life of honour, splendour, and luxury. All possible rivals faded from his path. Daniel Mytens obtained the king's leave to return to Utrecht, and Cornelius Jansen left London and settled in Kent near Canterbury. Van Dyck was at once employed by Charles and Henrietta Maria, and on July 5, 1632, he received the honour of knighthood at St. James's Palace, being described as "Sir Anthony Vandike, principalle Paynter in ordinary to their Majesties." On April 20, 1633, a warrant was issued by the Lord Chamberlain "for a Chain and a Medal of One Hundred and Ten Pounds value to be presented unto Sir Anthony Vandyck." The king gave the painter a pension of £,200 per annum to be paid quarterly, and in a warrant for the payment of this annuity in 1633 directions are given to pay it, "any restraint formerly made by our late dear Father, or by us, for payment or allowance of Pensions or Annuities or any Declaration, Signification, Matter or Thing to the contrary in any wise notwithstanding." These words clearly denote that Van Dyck's breach of his agreement with James I. in 1620 had not been overlooked at the English court, and they also suggest a reason for Van Dyck's want of success at the time of his supposed visit to England in 1626 or 1627.

One of the first men of mark at the court of Charles I., with whom Van Dyck was to be on terms of personal friendship, was the famous Sir Kenelm Digby. This strange genius, half paladin

### SIR KENELM DIGBY

and half charlatan, had returned from some years' service in Italy and Spain, and had settled down with his beautiful wife, Venetia Van Dyck painted Digby several times. One portrait in armour is in the National Portrait Gallery; another seated at a table, on which is a broken armillary sphere, is known by many repetitions, the best version being that at Windsor Castle. Van Dyck painted a group of Digby with his wife and children, one version of which is in the collection of the Duke of Portland at Welbeck Abbey. Scandal, however, had not spared the character of the fair Venetia, and, it would seem, not without some reasonable cause. Digby, at all events, resented any imputation upon his wife's honour, and, to vindicate it, instructed Van Dyck to paint a portrait of his wife as 'Prudence.' In this portrait the fair Venetia is seated, among emblems of her innocence, in a beautiful landscape, while Cupids hold a garland of bay-leaves above her head; her left hand caresses a dove, the symbol of purity; her right holds a snake, the symbol of envy, powerless to do her harm. Behind her on the ground the Satyr of Evil and Malice is bound a captive, while other Cupids disport themselves with emblems in the way so characteristic of Van Dyck. The painting is of great beauty, the colours rich and Titianesque, the landscape and other accessories very like the 'Rinaldo and Armida' of the Duke of Newcastle. Venetia Digby died on May 1, 1633. Her broken-hearted husband is said to have called in Van Dyck to paint her portrait as she lay upon her death-bed. Bellori, the historian, who is one of the chief authorities for the life of Van Dyck, says that he himself met Sir Kenelm Digby at Rome during the Pontificate of Urban VIII., and that Digby, who was then English Resident at Rome, told him various anecdotes of Van Dyck after the arrival of the painter in London. Bellori also states that Van Dyck painted for Sir Kenelm Digby alone, 'Christ taken down from the Cross with Joseph, Nicodemus, the Magdalene, and the Virgin, 'St. John the Baptist in the Desert,' 'The Magdalene in Ecstasy,' 'Judith and Holofernes,' a 'Crocefisso Spirante,' which Digby gave to Princesse de Gueménée in Paris, and a 'Donna bruna' dressed as Paris.

Commissions for the king and queen kept the painter in active employment, and he was constantly in attendance on them if they were not paying a visit to his studio themselves. So great was the impression made by the handsome and courtly painter upon

the queen, that she expressed a wish, no doubt at Van Dyck's suggestion, to have his brother Theodorus, the priest, as one of her chaplains. On August 26, 1633, Henrietta Maria wrote a letter herself to the Abbé of the Church of Parsen at Antwerp, who was Vicar of the Premonstratensian Order in the lands of Brabant and Friesland. The queen says in this letter that the good report given by the Abbé of Theodorus Waltman de Van Dyck, canon of the Church of S. Michel in Antwerp, and the good and pleasant services rendered to her every day by the Chevalier Anthony Van Dyck, his brother, had inspired her with the wish to have the said Theodorus as one of her chaplains. The queen begs the Abbé to obtain leave from the Superior of the Order for Theodorus Van Dyck to come to England for this purpose, and offers as inducements the credit and honour which would thus accrue to the Order, the pleasure that Theodorus would take in the society of his brother, and the security he would have, under the queen's protection, for the profession and the practice of his faith.

There is no evidence to show that Theodorus Van Dyck ever came to England. Either the Superior of the Order withheld his consent, or, as is more likely, the priest himself was not tempted by the magnificence of the offer. In the following March the two brothers were associated together at Antwerp, the painter having returned home to settle some matters concerning his estate. On March 28 Van Dyck purchased a property in the Seigneurie of Steen, that very Seigneurie which was purchased by Rubens in May, 1635. On April 14 following Van Dyck gave a power of attorney to his sister Susanna, to administer all his property at Antwerp during his absence abroad. It is evident that Van Dyck contemplated an eventual return to his native city, since he took out no letters of denization in England; and in a return of aliens in London made in this very year, 1634, there occurs an entry: "Dutch. Sir Anthony Vandike. Limner. 2 years. 6 servants." Van Dyck, however, was not destined to return at once to his house in Blackfriars, and to his duties as court-painter to Charles and Henrietta Maria. His fame brought him an invitation to the court at Brussels, an invitation which he evidently thought it would be injudicious to decline.

There was excitement in the court of the Hapsburgs at Brussels. Isabella Clara Eugenia, the wise old Regent and Van

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THOMAS, PRINCE DE SAVOIE-CARIGNAN

STREET, STREET,

In the Royal Gallery, Turin

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#### THOMAS DE SAVOIE-CARIGNAN

Dyck's patroness, closed her useful life on December 1, 1633. As she left no heirs, it devolved once more upon the King of Spain, Philip IV., to appoint a new Regent for the Netherlands. He selected his own brother, Ferdinand, known as the Cardinal Infant, who, as a prince of the royal house of Spain, had, following a custom of the Holy Roman Empire, been elevated to the rank of Cardinal. The entry of the new Regent was eagerly expected at Brussels, and there was a goodly assembly of nobles

and princes ready to receive him on his arrival.

After the death of Isabella, and pending the arrival of Ferdinand, the governorship of the Netherlands devolved upon the splendid Thomas de Savoie-Carignan, fifth son of Charles Emmanuel of Savoy, and nephew to the late Regent. He had just succeeded Moncada as commander-in-chief of the Spanish forces in the Netherlands. Van Dyck painted the handsome warrior in one of his greatest pictures, the equestrian portrait now in the Royal Gallery at Turin, in which the prince sits fully clad in armour, on a white horse, which rears in an action that suggests similar portraits by Velazquez at Madrid. Van Dyck also painted the same prince at half length in armour, and full face, in a fine portrait now in the Royal Gallery at Berlin, an inferior version of which is at Windsor Castle. It is noteworthy that by painting this prince Van Dyck achieved the feat of portraying four successive commanders-in-chief in the Netherlands—Spinola, the Comte de Berg, Moncada, and Thomas de Savoie-Carignan.

At Brussels there was residing a branch of the royal house of France, consisting of Charles, Duc de Lorraine, and his sisters Henriette and Marguérite. Marguérite de Lorraine had married in 1632 Gaston, Duc d'Orléans, younger son of Henri IV. and Marie de' Medicis, and brother to Henrietta Maria, Queen of England. Gaston, who was now twenty-six, had already been painted by Van Dyck at Antwerp at the time of his mother's visit in 1631. Van Dyck now again painted the young prince with his dark passionate face and black hair in a fine full-length portrait, now in the collection of the Earl of Radnor at Longford Castle. Marguérite he also depicted at full length in the portrait now in the Uffizii Gallery at Florence, a small study for which is at Hampton Court. Henriette de Lorraine, the elder sister, was the widow of Louis de Guise, Prince de Phalsbourg. Less attractive than her sister, she subsequently married three more husbands, and

appears, attended by a negro page, in a full-length portrait formerly at Hamilton Palace and now in the collection of Lord Iveagh in London.

It is uncertain whether Van Dyck painted the Duc de Lorraine, but he certainly immortalised a lady who was to be associated with the Duke soon after in a romantic union. Béatrice de Cusance, daughter of Claude François de Beauvoir, was one of the most fascinating ladies at the court of Brussels. In 1635 she was married to Eugène Léopold d'Oiselet, Comte and Prince de Cante Croix, who left her a widow in 1637. Meanwhile she had captivated the heart of the Duc de Lorraine, who repudiated his first wife in order to marry the fair widow. The affair was the subject of much gossip and scandal at the European courts, but the Church refused to recognize the marriage. Béatrice found this out to her cost when, a few years later, another charmer crossed the path of the susceptible Duc de Lorraine, and she found herself deserted. Few portraits among Van Dyck's masterpieces are so alluring as that of Béatrice de Cusance, as she trips up the steps of the palace, with a little spaniel barking at her feet, casting as she goes a look from her eyes enough to fascinate any beholder, whether royal duke or otherwise. This portrait is at Windsor Castle, a repetition being at Warwick Castle.

At Brussels in this year Van Dyck painted the stalwart warrior John, Count of Nassau-Siegen, with his wife, Ernestine de Ligne, and their sons and daughters. The immense painting which contains these portraits is in the collection of Earl Cowper at Panshanger, having been brought from Holland in 1741. Count of Nassau-Siegen appears again in armour at full length in a noble portrait now in the Liechtenstein Gallery at Vienna. Here, too, he may have painted the two young Bavarian princes, Charles Louis, the Elector-Palatine, and Rupert, afterwards so famous in the Civil Wars in England. These two princes had been brought up with their exiled mother Elizabeth, Queen of Bohemia, at the Hague, where Van Dyck had already painted them as boys in the two exquisite full-length portraits in the Imperial Gallery at Vienna. He now paints them as young men together in the same portrait, both in armour, with long flowing hair, the elder brother, Charles Louis, wearing the chain and 'George' of the Order of the Garter, which had been conferred on him by Charles I. in 1633. This painting is now in the Louvre.



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#### BÉATRICE DE CUSANCE, PRINCESSE DE CANTE-CROIX

many terminal better than the filling of person from the

In the Royal Collection, Windsor Castle

Low Committee about party years and company

n, with his wife, Ernestin The immense painting e collection of Earl Cowper



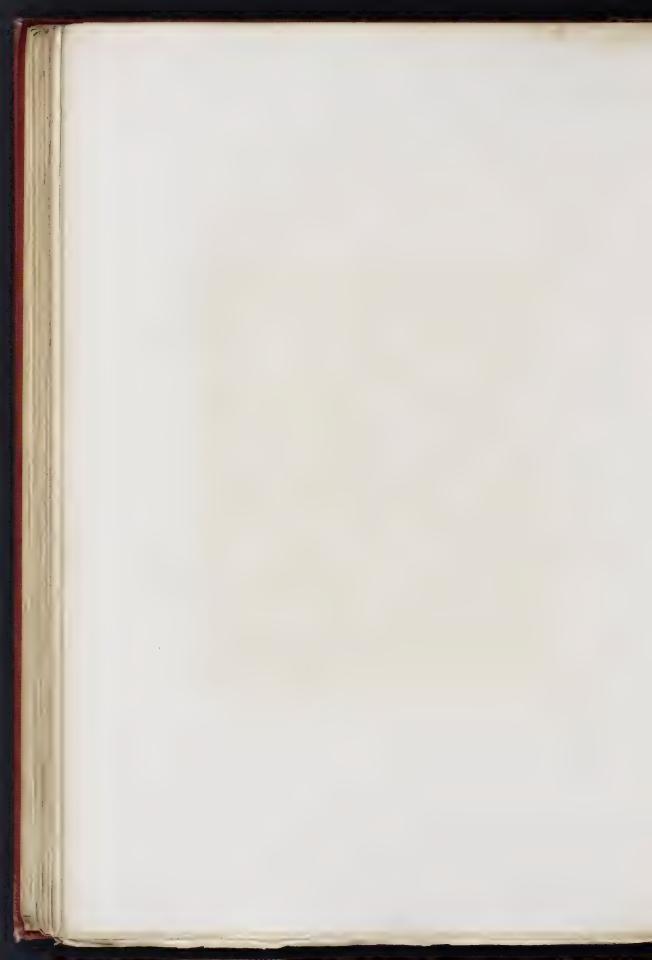




PRINCE CHARLES LOUIS AND PRINCE RUPERT OF BAVARIA

In the Louvre, Paris





#### DUC D'ARENBERG

Van Dyck painted the two brothers again, during their visit to the English court in 1636, in the two superb full-length portraits

belonging to the Earl of Craven at Combe Abbey.

Proudest among the nobles of Brabant was Albert, Duc d'Arenberg, and Prince de Barbançon. One of the chief military commanders of his day, he had been rewarded with the Order of the Golden Fleece and other conspicuous honours at the court of the Regent Isabella. Van Dyck had already painted him, standing in black at full length, with the chamberlain's key in his belt, in a fine Velazquez-like portrait in the collection of Earl Spencer He now painted him again in a great equestrian portrait, rivalling that of Thomas de Savoie-Carignan, which is in the collection of the Earl of Leicester at Holkham; a bust portrait, evidently a study for the equestrian figure, is in the Palais d'Arenberg at Brussels, and a similar painting is also in the collection of Earl Spencer at Althorp. The large equestrian portrait seems to have been painted at the time of, or soon after, the unexpected fall and disgrace of the Duc d'Arenberg after the death of the Regent Isabella. His wife, Marie, daughter of Everard de Brabançon, Vicomte de Dave, was painted by Van Dyck in a portrait which still remains in the Royal Palace at Brussels.

This same Duchesse d'Arenberg is said to have been the model for Van Dyck in a painting, remarkable for the brilliancy of its colour, representing the 'Virgin and Child with a Priest in Adoration.' In this composition, which now belongs to Miss Alice de Rothschild, the whole tone is entirely different from any previous renderings of the same subject by Van Dyck. The Virgin is certainly mundane, self-conscious, and uninspired; and the same may be said of the Child, though its action is graceful and pleasing. The ecclesiastic, who is in the act of adoration, is Cesare Alessandro Scaglia, Abbé de Stapherde, a member of a noble Genoese family, who was one of the most slippery among the political agents in the tortuous intrigues of the Spanish court. Scaglia, however, has been immortalized by Van Dyck in one of his finest portraits, the full-length portrait now in the collection of Captain Holford at Dorchester House. This portrait was painted for the Church of the Récollets at Antwerp, for which same church Scaglia commissioned Van Dyck at this date to produce one of his most successful religious paintings, the beautiful small version of

'Christ on the Knees of his Mother,' or 'Nood Gods,' which is now in the Museum at Antwerp. In this painting Van Dyck's success is assured, not only in pathos and intensity of expression, but also in depth and arrangement of colour. After the death of the Abbé Scaglia in 1641, the ministers of the Order of Récollets sold his portrait, hardly a very gracious act on their part, and substituted a good but uninspired copy, which now hangs in the

Museum at Antwerp.

Among other portraits painted by Van Dyck at Brussels in 1634 was the full-length portrait of Marie Claire, Duchesse de Croy, at Farnley Hall in Yorkshire, and that of an unknown lady (perhaps the Duchesse de Croy again), at three-quarter length, in the Brera Gallery at Milan. Van Dyck also painted Marie Marguérite de Barlemont, Comtesse d'Egmont, and other ladies of the court. The most remarkable, however, of his works at Brussels was the great painting, executed by him for the Municipality of Brussels in the Town Hall of that city. This composition contained the life-size portraits of no less than twenty-three magistrates of the city seated in council. A French writer (quoted by M. Hymans) says that, being in Brussels in 1695, he was taken to see this vast painting, and describes the impression made on him by it. "L'assiette," he writes, "de ces vingt-trois figures grandes comme le naturel est si ingénieuse et si bien disposée, qu'il vous semble d'abord voir cet illustre sénat discourir et délibérer des choses de la République. Je ne pus la considérer sans être touché de quelque respect; d'autant que la grandeur de cet ouvrage, l'éclat qui brille dans les yeux de ces graves sénateurs, et le teint frais et vif de leurs visages m'inspirèrent ce sentiment." Unfortunately during that very year, 1695, this great painting perished in a conflagration caused by the bombardment of Brussels by the French under Maréchal de Villeroy.

The Cardinal Infant, Don Fernando, at last arrived at Brussels, and on November 4 he solemnly took over the governorship of the Netherlands. Van Dyck painted his portrait more than once. He appears in a rich scarlet habit in a three-quarter length portrait in the Prado Gallery at Madrid; in armour, at three-quarter length, in the Liechtenstein Gallery at Vienna; and on horseback in the collection of Mr. Mainwaring at Oteley Park, Shropshire. Van Dyck had, on October 18 of the same year, received from the Guild of St. Luke of Antwerp the highest honour which they



CESARE ALESSANDRO SCAGLIA

. In the collection of Captain Holford at Dorchester House, London was then

the same beauty than the Property of the Same of the S





#### THE CARDINAL INFANT

could pay him: he was elected Dean of the Guild honoris causal (Eere-Deken), and his name was inscribed in capital letters in the list of members, an honour which had been conferred only on Rubens, and which has not been shared by any other member of the Guild up to the present day. When the city of Antwerp began to prepare for the solemn entry of the Governor into their city with a series of pageants and triumphal arches, they intrusted the designs to Rubens and his assistants. As they required a portrait of Don Fernando himself, the secretary of the Antwerp Town



The Lead Christ In the Museum of Tine, Arts, Antwerp.

Council, Philips van Valckenisse, wrote to the Municipality of Brussels on December 16, 1634, and asked them to send to Antwerp a copy of the portrait of the Prince-Cardinal which had lately been painted at Brussels by Van Dyck. From this letter it appears that Van Dyck was living in Brussels at a house called the 'Paradijs,' just behind the Town Hall. Van Dyck readily acceded to this request; but when they asked for a copy of his portrait of the late Regent Isabella, he asked so high a price that the Antwerp Council declined to pay, and contented themselves with a copy from a portrait of Isabella at Milan.

Van Dyck was back at Antwerp early in 1635, for he completed there a large painting of 'The Adoration of the Shepherds' ('Nuit de Noél' or 'Hersnacht'), for the Church of Notre Dame at Termonde, for which he was paid 500 florins exclusive of payments for canvas. There is some uncertainty about this painting, for, according to a letter from Van Dyck dated November 21, 1631, the picture seems to have been commissioned by Cornelis Gheerolfs, échevin of Termonde, at that date. Perhaps Van Dyck in 1635 was carrying out a commission which he had been unable to fulfil before his removal to England.

Early in 1635 Van Dyck returned to England to resume his duties as painter to the court of Charles I. and Henrietta Maria.

#### CHAPTER X

The Portraits of Charles I., Henrietta Maria, and the Royal Family; Other Paintings by Van Dyck for Charles I.

N the history of England, even it may be said in the history of Europe, the romantic figures of Charles I. and his queen, Henrietta Maria of France, appear in the lineaments traced by Van Dyck. A peculiar sympathy seems to have linked together the king and the painter, and it is difficult to separate them in the One does not seem to know Charles in his early portraits as Duke of York and Prince of Wales, or even in the very excellent portraits of the king which Mytens painted. In the portraits by Mytens Charles appears, no doubt, as he was seen, his short stature and other minor defects being in no way disguised. His air is careless and debonnair, and it is possible to trace in it something of the clumsiness and the Scottish bonhomie of his father, James I. But with the arrival of Van Dyck the king appears, as it were, transformed. Instead of the rather gawky youth depicted by Mytens, there appears a hero of romance with an indefinable look of destiny and sadness in his eyes. To the pride and dignity of royalty Charles adds the fateful melancholy of a Lord Byron. Through the succession of Van Dyck's portraits the noble melancholy of the king seems to increase in intensity. It is the Charles I. of Van Dyck whom the historian pictures to himself, defying the House of Commons, receiving the news of Naseby or Edgehill, the captive of Hampton Court or Carisbrooke, the prisoner at bar in Westminster Hall, or the royal martyr, pacing with undiminished dignity and pride through the snowy morning to the last scene on the scaffold of Whitehall. For all these scenes Van Dyck prepares the illustration.

To Queen Henrietta Maria Van Dyck rendered no less service. The daughter of Henri IV. and Marie de' Medicis was a little brunette, whose personal attractions were limited to a pair of fine eyes and a pretty mignonne figure. In character she inherited both the courage of her father and the indomitable tenacity of her

mother. For the presentment of Henrietta Maria in history Van Dyck is again responsible. In the dry and uncompromising portraits of Miereveldt and his school she would have been but one in a long series of uninteresting royalties. Had she instead of her sister been Queen of Spain, she would have been one of the charming dolls, in unspeakable dresses, on which Velazquez expended his inimitable skill as a portrait-painter. Van Dyck transformed Henrietta Maria into a heroine of romance, and if, as a courtier who desired to flatter, and as a painter who could not but embellish everything which he touched, he added some charms which perhaps were not so apparent in real life, he succeeded in handing down Henrietta Maria as a figure for the admiration and delight of posterity.

The king and queen were constant visitors to Van Dyck's studio at Blackfriars. They would order the royal barge on the Thames at Westminster, the usual way of progression from Westminster to London at that date, and land at the painter's house. In 1635 a payment occurs in the Works accounts of the Crown (preserved in the Audit Office Records at the Record Office) which is of great interest as showing that Van Dyck's house at Blackfriars was near enough to the river to have a special landing-stage made

for the royal party.

"Allowed the said Accomptante for Money by him yssued and paid for Workes and Repairacons donne and performed within the tyme of this Accompte at the Blackfryers in making a new Cawsey Way and a new paire of Staires for the King's Majesty to land to goe to Sr Anthoney Vandike's house there to see his Paintings in the monethes of June and July 1635 . . . . xxli."

Various entries occur in the accounts of the royal household for payments to Van Dyck, although it is much to be regretted that the treasury clerks of those days were not more explicit in their details of the paintings charged for by the painter. Still it is interesting to record them, remembering that the sums paid should be multiplied by about eight or ten times the amount, in order to bring them up to the value of money at the present day.

Privy Seal Warrants for Payments to Van Dyck:

"Aug. 8, viii. Car. I. Whereas S<sup>r</sup> Anthony Vandike hath by O<sup>r</sup> Comaund made and psented us w<sup>th</sup> divers pictures v<sup>3</sup>.



CHARLES Is at the Record ( ) which In the National Gallery, London re river to have a special rai and stage made Car. 1. V remarks and the hath by





#### ROYAL COMMISSIONS

Our owne royall portrature

Monsieur the french Kings brother
the Arch Dutchesse at length

Our royall consort
Prince of Orange
princesse of Orange
their sonne at half length

One greate peece of Or royal self, consort and
children, 100/i
Emperor Vitellius, 20/i
Mending picture of Emperor Galbus, 5/i

It is easy to identify most of these paintings. 'Monsieur the french Kings brother' is Gaston, Duc d'Orléans, painted by Van Dyck at Antwerp in 1631, and 'the Arch Dutchesse at length' is the Regent Isabella, these being two of the portraits brought over by Van Dyck as specimens of his work, together, it may be supposed, with the portraits of the Prince and Princess of Orange and their boy William. The Roman Emperors refer to the famous series of 'The Twelve Emperors' by Titian in the Royal Collection, brought from Mantua, for which Van Dyck supplied a copy of the 'Vitellius,' as the original was hopelessly damaged, and also

repaired the 'Galba.'

The 'greate peece' referred to is without doubt the picture of Charles I. and Henrietta Maria with their two eldest children, now at Windsor Castle. The king and the queen are seated side by side, the little Prince Charles standing by his father's side, while the Princess Mary is held in her mother's arms. The king is in black and silver, the queen in amber silk, and the little prince in dark green velvet, forming a pleasing medley of colours. Two little dogs disport themselves at the queen's skirts. A view of Westminster is seen in the background. This great picture hung in the 'Long Gallery towards the Orchard' at Whitehall. It was sold in 1651 to Emmanuel de Critz, the king's serjeant-painter, and others, in a dividend for £150. At the Restoration it was restored to the Crown and hung in the 'Matted Gallery' at Whitehall, where Samuel Pepys saw it in 1667. It appears in the catalogue of James II.'s collection, and has remained ever since the property of the Crown. A replica, perhaps a studio-

repetition, was in the collection of the Duc d'Orléans, and is now in that of the Duke of Richmond at Goodwood. Other versions are known, probably copies only, the best being that belonging to the Duke of Devonshire, formerly at Chiswick and now at Chatsworth.

Continuing the record of payments made to Van Dyck, it is found that on 4 Feb. viii. Car. I. (1632-3), £200 was paid to Van Dyck by Philip Burlamacchi. Exchequer Payments were made as follows:

- "7 May ix. Car. I. (1633) 444£ for Nine pictures of Or Royall self and most dearest Consort the Queene lately made by
- 21 Oct. ix. Car. I. (1633) 40£ for Picture of O<sup>r</sup> dearest Consort the Queene by him made & by O<sup>r</sup> command<sup>t</sup> deliverd unto O<sup>r</sup> right trustie and right welbeloved Cosin & Counsellor the Lord Viscount Wentworth L<sup>d</sup> Deputy of O<sup>r</sup> Realme of Ireland.

23 Feb. xii. Car. I. (1636-7) 1200£ for Certaine Pictures by him deliv'ed to our use.

14 Dec. xiv. Car. I. (1638) 603£ for divers Pictures by him made and sould to us, 1000£ arrears of pension.

25 Feb. xiv. Car. I. (1638-9) 305£ for certaine Pictures by him provided and delived for our use."

The most important of these records is that in which it is evident that the king took the painter's account, and revised the prices with his own hand. This memorandum is dated 1638-9, as follows:

"Memoire pour Sa Mag <sup>ne</sup> le Ro	у.	
Pour mollures du veu' conte	27 £	
Une teste d'un valiant poete	20£	I 2
†Le Prince Henri	50£	
Le Roi alla ciasse	200€	100
Le Roi vestu de noir au Prince Palatin avecq		
sa mollure	346	30
Le Prince Carles avecq le ducq de Jaro Princess Maria Pr <sup>se</sup> Elizabeth P <sup>r</sup> Anna		
Princess Maria Prse Elizabeth Pr Anna	300€	100
Le Roi vestu de noir au Mons' Morre avecq		
sa mollure	346	26
	0.70	

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# STUDY FOR THE PORTRAIT OF CHARLES L'IN THE NATIONAL GALLERY

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The second secon

From the original in the British Museum

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# MEMORANDUM FOR THE KING

†Une Reyne en petite forme	20£	
†Une Reyne vestu' en blu'	30£	
†Une Reyne Mère	50£	
†Une Reyne vestu en blanc	50£	
La Reyne pour Mons <sup>r</sup> Barnino }	20/2	15
La Reyne pour Mons' Barnino	20/2	15
La Reyne pour la Reyne de Boheme	<del>20 €</del>	15
†La Reyne en petite forme	20£	
La Reyne envoye a Mons Fielding	<del>30/2</del>	20
†Le Prince Carlos en armes pour Somerset	40£	
Le Roy alla Reyne de Boheme	<del>20 &amp;</del>	15
Le Roy a armes donné au Baron Warfo	<del>50</del> /2	40
La Reyne au di Baron	<del>50</del>	40
Le Roy la Reyne le Prince Carlos au L'ambas	00 (	
Hopton	90€	75
†Une Reyne vestu en blu donne au Conte d'Ollande	60€	
†Deux demis portraits della Reyne au veu	00£	
Conte	60£	
Une piece pour la maison à Green Witz	100£	
Le dessein du Roy et tous les Chevaliers.	100%	
Le dessem du Teoy et tous les emeraneis.		
The totall of all such Pictures as his Matie is		
to paye for in his accoumpt rated by the		
King and what his Ma <sup>tie</sup> doth allowe of,		
amounts unto five hundred twentie eight		
pownde	528£	
The other pictures w <sup>ch</sup> the King hathe marked	3 <b>~</b>	
wth a cross before them the Queene is to		
paye for them, and her Matie is to rate them		
The Arrere of the Pention being five yeares		
amownts unto one thousand pownds att		
two hundred pownds p añum	1000£	
More for the pictures w <sup>ch</sup> S <sup>r</sup> Arthur Hopton	_	
had into Spaine	0075£	
771 11 C . 11	-( (	
The totall of all amountss unto	1603£	
The pictures for the Queene	200£	
Five years Pension Endorsed Sir Antho	1000£	like"
Endorsed Sir Antic	my vant	TIVC.

One of the earliest likenesses of the king and queen is the charming double portrait, remarkable for its oblong shape, in which Charles is in the act of receiving a branch of myrtle from Henrietta Maria. The king is here attired in a gay suit of red, embroidered with silver and slashed with white silk. The queen is in white, with pink ribbons and bows. This picture, which was painted in 1634, was at Denmark House in 1639, and is now in the collection of the Duke of Grafton, an indifferent copy being

at Buckingham Palace.

The more famous portraits of Charles I. seem to have been painted after Van Dyck's return from Brussels in 1635. Exception may perhaps be made for the famous portrait of 'Charles I. on a White Horse with M. St. Antoine,' the original of which is now at Windsor Castle; while a replica from the painter's own studio, if not from his own hand, is at Hampton Court. The king sits fully clad in armour on a white horse, resting his bâton of command on the saddle-cloth. He rides slowly under a lofty arch, and on the right, and the horse's left, walks the equerry or riding-master, Monsieur de St. Antoine. It is a noble picture, and the royal cavalier recalls at once the portraits of Anton Giulio Brignole-Sala at Genoa and the Marqués de Moncada in the Louvre. Equestrian portraiture has probably never reached a higher level than in these three portraits. The original painting hung in St. James's Palace, where Monsieur de la Serre, the secretary and chronicler to Marie de' Medicis, saw it at the time that the Queen-Mother was residing there on a visit to her daughter. De la Serre writes: "At one end of the three-sided gallery there is a portrait of the king in armour and on horseback, by the hand of the Chevalier Van Dheich, and, to tell the truth, his pencil in preserving the majesty of the great monarch has by his industry so animated him, that if the eyes alone are to be believed they could boldly assert that he lived in this portrait, so striking is the appearance." Some confusion has arisen owing to an absurd identification of the standing figure carrying the helmet with the Duc d'Espernon. This error existed early in the eighteenth century, for Vertue in his diaries notes that "the late Mons. de Mirepoix, being ambassador from France, when at Kensington was shown that picture of Charles I. on horseback, and immediately declared from his own knowledge that it is not the Duc d'Espernon." Vertue also suggests that this name was given by the house-keeper at St. James's

# EQUESTRIAN PORTRAITS OF CHARLES I.

Palace. The portrait is certainly that of Monsieur de St. Antoine, who was sent over to London in 1603 with a present of six horses from Henri IV. to James I., and afterwards became riding-master and equerry to Henry, Prince of Wales, remaining, after that prince's death, in the service of the King of England. The picture was sold in 1650 by the Parliament to Sir Balthasar Gerbier for £200 and afterwards came into the possession or care of Remigius van Leemput. It seems, however, never to have been removed from St. James's Palace, as it was found there upon the Restoration in



Charles 1. & Henrietta Maria In the collection of the Duke of Grafton, K.G.

1660, and recovered by the Crown. The version at Hampton Court was valued in 1649 at £40 only, which shows that even then it was considered of inferior value. Copies of this picture, varying in merit, are to be found at Warwick Castle, Apsley House, Osterley Park, and elsewhere.

It is interesting to compare this portrait of Charles I. with the other great equestrian portrait of the king, now in the National Gallery, which was painted two or three years later. The horse and rider are on this occasion seen in profile to the left, the king being in full armour as before, and with the same action of the

hand and baton. The horse, however, instead of being the beautiful white charger which was Van Dyck's favourite throughout his life, is one of the large and heavy Flemish breed, of a light creamy-brown in colour, with the small head which marks the breed and makes the animal somewhat ungainly. The king rides slowly through a rich landscape, resembling an English park, but still very much like that in Titian's famous 'Charles V. 'at Madrid. Behind the horse stands a young equerry, said to be Sir Thomas Morton, holding a helmet, above whom, affixed to the trunk of a tree, is a tablet inscribed carolys rex magnæ britañiæ. A smaller version of this portrait is in the royal collection at Buckingham Palace, and appears in the catalogue of Charles I.'s collection. It was catalogued by Vander Doort in 1639 as in the privy gallery, and as "the model whereby the great picture was made. The "great picture" does not appear to have remained in the king's possession, but was probably presented by him either to his sister, the Queen of Bohemia, or to his nephew, the Elector Palatine, perhaps in return for a present of the horse on which he is represented as riding. It was acquired by the great Duke of Marlborough on one of his campaigns, according to one account purchased by him after much negotiation at Munich, according to another taken as the spoils of war from the Castle of Tervueren near Brussels. Writing to his wife in November, 1706, Marlborough says: "I am so fond of some pictures I shall bring with me, that I could wish you had a place for them till the gallery at Woodstock be finished; for it is certain there are not in England so fine pictures as some of these, particularly King Charles on Horseback, done by Vandyke. It was the Elector of Bavaria's and given to the Emperor, and I hope it is by this time in Holland." At the dispersal of the Blenheim Palace collection in 1886 the picture was purchased for the National Gallery at a cost of £17,500.

It would seem, perhaps, an exaggeration to say that these two equestrian portraits of Charles I., so highly extolled, could yet have been surpassed by Van Dyck. This is the case, however, for few critics of painting would hesitate to assign to the great portrait of Charles I. by Van Dyck in the Salon Carré of the Louvre a place among the greatest portraits, if not actually among the greatest paintings, of any time or country. In this famous picture the king is standing, having apparently dismounted from his horse which paws the ground to the right, and is held by an equerry;



n of bohemia, or to his uphew, the I am Polatine, in return for a pr. CHARLES . I horse on which he is repreas riding. It was agree the Louvre, Paristreat Duke of Marin ... 7. 7 ; ;





# PORTRAITS OF CHARLES I.

another servant stands behind holding the king's cloak. Charles himself is in a rich jacket of white satin and red breeches, with a large black hat, and yellow leather boots, his hand on a staff. His attitude is gay and debonnair, and no cares seem to be weighing upon his mind. The landscape is similar to that in the Blenheim portrait, but a river is seen in the distance. Sir Robert Strange, the engraver, who made one of his most successful plates from this picture, and studied it day by day, says: "There is magic in the general effect of the picture, and the local colouring is finely understood. If we consider the landscape, it is magnificent. There is no empty space, no naked void left open to fatigue the eye: the whole scene is clothed with richness and simplicity, affording a delightful specimen of the luxurious fancy of the painter, who has in this instance varied his pencil with innumerable beauties.' It is easy to identify this picture, which was painted in 1635, with "Le Roi alla ciasse," mentioned in the king's memorandum, for which the painter asked £200 and the king only paid £100. The picture does not seem to have remained in the royal collection. It went to France, perhaps as a present to the Queen-Mother, and after passing through the collections of the Marquis de Lassay and Crozat, Comte de Thiers, was purchased by Louis XV. for his favourite, Madame Du Barry, whose fertile imagination concocted not only a descent for herself, Jeanne Poisson by birth, from the Earls of Barrymore, but even a connection with the royal house of Stuart.

In 1636 Van Dyck painted Charles I. at full length in the robes of the Order of the Garter. This portrait is now in St. George's Hall, at Windsor Castle, and is, perhaps, the most admirable, as a mere portrait, among Van Dyck's presentments of the king. It was sold by the Parliament in 1649 for £60, but recovered at the Restoration in 1660. Charles appears again in a rich black dress with the great Star of the Garter on his sleeve, a costume known as the "habit of St. George," in a fine half-length portrait by Van Dyck. The original portrait in this dress is said to have been destroyed in the fire at Whitehall in 1697, but to have been copied by Sir Peter Lely. The copy by Lely has been identified with the portrait now in the Royal Gallery at Dresden, but the Dresden painting is so excellent, and is, moreover, a pendant to one of the most admirable portraits of Queen Henrietta Maria, that it is difficult to believe it to be other than an original

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by Van Dyck. The portrait can further be identified in the Memorandum of Charles I. as "Le Roi vestu de noir au Prince Palatin avecq sa mollure," and again as "Le Roi vestu de noir au Monst Morre avecq sa mollure," whence it is clear that it was repeated by Van Dyck more than once for the king. The 'Monst Morre,' is evidently William Murray, afterwards Earl of Dysart, and in the collection of the Earl of Dysart at Ham House, there is a portrait of Charles I. corresponding to this type. Another is said to have been presented by the king to the Knight-Marshal, Sir Edmund Verney, and is now at Claydon House. An interesting portrait of the king in a plain black dress without any insignia is in the Town Museum at Belluno, in North Italy, to which it was bequeathed by a wealthy citizen who had purchased the picture in Venice.

Among the best known portraits of Charles I. in armour, are the half length with his arm upon a helmet, of which the best version is that in the collection of the Duke of Norfolk at Arundel Castle, and another in the collection of the Earl of Pembroke at Wilton House, and a similar portrait with his hand upon a crystal globe of which several versions exist. In the Memorandum already referred to occur the entries, "Le Roy en Armes donné au Baron Warto," and "La Reyne au dit Baron"; these two full-length portraits of the king and queen were presented by the king to Philip, Lord Wharton, and after being purchased by Sir Robert Walpole, were acquired, with other pictures, from the Houghton Collection by the Empress Catherine of Russia for the Hermitage Collection at St. Petersburg. Here the king was clearly justified in reducing the price from £50 to £40 apiece, as they are but indifferent performances, and clearly only to a small extent the work of Van Dyck himself.

Special interest attaches to the triple portrait, showing the head of Charles I., in three positions, painted about 1637 by Van Dyck, and sent by the king to the famous sculptor, Bernini, at Rome, in order that a bust might be made from it. There is a well-attested tradition how that Bernini on receiving the picture remarked, "Ecco, il volto funesto." Bernini made a marble bust from the painting, which was finished and despatched for Rome before October, 1638. The story goes, that when the bust by Bernini was carried to the king's house at Chelsea, or, according to another account, the Earl of Arundel's house at Greenwich, the

# PORTRAITS OF HENRIETTA MARIA

king with his courtiers went to inspect it; and that, as they were viewing it, a hawk flew over their heads, with a partridge in his claws, which he had wounded to death. Some of the partridge's blood fell on the neck of the statue, "where it always remained without being wiped off." This bust, unfortunately, perished at the fire at Whitehall in 1697, but the picture remained in the possession of Bernini and his descendants until 1803, when it was brought to England, and after passing through the well-known collections of Mr. Champernowne, Mr. Walsh Porter, and Mr. Wells of Redleaf, was purchased from the latter for the royal collection by George IV.

Van Dyck is said to have painted no less than thirty-six portraits of Charles I., and twenty-five of Queen Henrietta Maria. As it is difficult to vary the portraits of a lady, no matter what her rank may be, it is not surprising to find that those of Henrietta Maria, painted by Van Dyck, can be classified into certain types, variations being produced by different colours in the dress, and

slight alterations in the gesture of the hands.

On May 24, 1633, the Lord Chamberlain issued a warrant to Van Dyck "to deliver his lordship the picture of the Queen he lately made for the Lord Chamberlain." The Lord Chamberlain at this date was Philip Herbert, Earl of Pembroke, and the portrait is probably that still preserved at Wilton House. An entry on the same date concerning a portrait by Mytens, shows that that

painter had not yet left the king's service.

The charming likeness of the queen in a white silk dress with crimson bows and ribbons, shown in the double portrait, painted in 1634, in which she offers the king a branch of myrtle, was repeated alone by Van Dyck several times. One of these, which was in the king's own collection and hung in his bed-chamber at Whitehall, is still at Windsor Castle; another excellent version is in the collection of the Marquess of Lansdowne at Lansdowne House. A similar portrait, highly reputed, but of inferior merit, was at Blenheim Palace, and is now in the collection of Lord Wantage; others are in the collections of the Earl of Jersey at Middleton Park, the Earl of Carlisle at Castle Howard, and the Duke of Buccleuch at Dalkeith Palace.

The portrait of the queen, painted by Van Dyck for the king in 1633, and given by the King to Lord Wentworth, afterwards the famous Earl of Strafford, can be identified with the famous full-length portrait belonging to Earl Fitzwilliam at Wentworth

Woodhouse. In this painting the queen stands at full length in blue silk, with a large black hat on her head, her right hand stroking a monkey, which stands on the shoulder of the dwarf, Geoffrey Hudson, who is standing by her side. A repetition of this portrait

is in the collection of the Earl of Northbrook.

A full-length portrait of the queen in white satin, with her hand on a table, is in the collection of the Earl of Clarendon at The Grove, near Watford. A similar portrait is at Windsor Castle, but does not appear to be an original, or to have always formed part of the royal collection. Others are in the collections of the Duke of Grafton, in London, the Earl of Carlisle at Naworth Castle, Earl Spencer at Althorp, and elsewhere, and the same portrait with slightly varied action of the hands occurs over and over again in English collections, being evidently the one most frequently reproduced in Van Dyck's studio. The full-length portrait of the queen, given by the king to Lord Wharton, is but a repetition of this

portrait, the satin dress being crimson instead of white.

One charming presentment of the queen is that in which she holds a bunch of roses lightly in her hands, which rest just linked across her dress. One of the finest of these is the portrait in a blue silk dress, at half length, in the collection of the Earl of Radnor at Longford Castle. Repetitions and copies abound in which she is dressed in white or yellow satin, often with the flowers omitted and the action of the hands left meaningless. In the admirable portrait of the queen in the Royal Gallery at Dresden, the flowers are held in the right hand only, the left falling lightly on the white silk skirt; this is one of the most satisfactory likenesses of the queen which Van Dyck painted. Sometimes the queen is seated, as in the portrait of her in the Royal Gallery at Munich, and the roses lie loosely on her lap.

When the bust of Charles I. by Bernini was received, it was so much admired, and excited such enthusiasm, that the queen determined to have a similar bust of herself, and wrote a letter to the sculptor stating her intention. This letter, which is published

by Baldinucci in his life of Bernini, is as follows:

"SIG. CAVALIER BERNINO,

"La stima, che il Re moi Sig. & io abbiamo fatta della Statua, che voi gli avete fatta, camminando del pari colla sodisfazione, che noi ne avemo avuta, come d'una cosa, che merita



dsor

The full-length portrait of the c f Wipar b. is bit a

HENRIETTA MARIA WITH GEOFFREY HUDSON THE DWARF

In the collection of Earl Fitzwilliam, K.G., at Wentworth Woodhouse 

belled by I for parted it the barrier of the forest and the first of t





## THE THREE CHILDREN OF CHARLES I.

l'approvazione di tutti quegli, che la guardano, mi obbliga adesso a testificarvi, che per render la mia satisfazione intiera, desiderei averne similmente una mia lavorata dalla vostra mano, e tirata sopra li ritratti che vi porgerà, il Sig. Lomes, al quale io mi rimetto, per assi curarvi più particolarmente della gratitudine, che io conservero del gusto, che aspetto di voi in questa occasione, pregando Iddio, che vi tenga in sua santa custodia. Data in Voluthal li 26 Giugno 1639.

"ENRIETTA MARIA R."

Van Dyck was instructed to paint her portrait in three positions, like that of the king, but on different canvases. These portraits are entered on the Memorandum as "La Reyne pour Monsr Barnino," the two portraits thus described being still at Windsor Castle, one full face, the other a profile to the left. Probably the troubles which ensued prevented the despatch of the portraits to Rome as the queen intended. A third portrait, a profile to the right, completing the set, is in the collection of the Earl of Denbigh at Newnham Paddox, and is probably identical with "La Reyne envoyé a Mons Fielding" in the aforesaid Memorandum.

No queen was more flattered and honoured by her courtpainter than Henrietta Maria was by Van Dyck. Henrietta Maria arrived at the Hague and met Charles I.'s niece, Sophia of Bavaria, afterwards Electress of Hanover. Sophia writes that she was greatly disappointed. "Les beaux portraits de Van Dyck m'avoient donné une si belle idée de toutes les dames d'Angleterre, que j'estois surprise de voir la reine que je m'avois vue si belle en peinture, estre petite femme, montée sur son siége, les bras longs et secs, les épaules dissemblables et les dens comme des défenses lui sortant de la bouche; pourtant, après que je l'eus considerée, je lui trouvais les yeux très beaux, le nez bien fait, le teint admirable." Princess Sophia, however, hardly made allowance for the difference in years between the early portraits of Van Dyck and those of the woman who, after a period of care, excitement, and suffering, was just stepping across the threshold which led to her years of widowhood and melancholy exile.

One of the first tasks set to Van Dyck by the king and queen after his return from the Netherlands in 1635, was to paint their three children in a group. Charles, Prince of Wales, born on

May 29, 1630, was not yet five years old; Mary (afterwards Princess of Orange), born on November 4, 1631, was a little over three, and James, Duke of York, born on October 14, 1633, was still an infant. Van Dyck was always at his best in depicting the innocent grace of children. In the first painting of 'The Three Children of Charles I.' he excelled himself, and produced perhaps the most beautiful piece of child-portraiture in the world. The composition is simple, not very ingenious or quite satisfactory, but the pose of the children is so easy and unaffected, that there seems to be no need for further elaboration. The little Prince Charles stands on the left, attired in a long silk frock, embroidered with silver braid and lace; he has a broad collar deeply edged with cutwork lace on his shoulders, and a lace cap on his head. His right hand is on the head of a large collie dog. He occupies the left side of the picture, on the other side stands his sister Mary, in a silken dress cut open at the throat, a sprig of flowers in her hair, her mother's pearls round her neck, like a young maiden attired for her first ball, and on her left, a little in front, stands on a step the wholly delightful figure of the baby James, also in a long silk frock, with a lace cap on his head, and holding an apple in his tiny hands. It is doubtful whether a baby could look so wise or self-composed as the little James does here. Roses lie on the carpet before them, and behind James is a landscape of trees with budding roses. The whole painting is one shimmering and radiant combination of red, blue, and silver, through which smile the delicate features of the royal children. This picture is now in the Royal Gallery at Turin, and, as it was never in the royal collection, it was probably painted for the queen and presented by her to her sister, Christina of Savoy.

Later in the same year Van Dyck painted the same three children in a different group. In this the composition is more elaborate and the pose less unaffected, and the children appear more self-conscious, and aware of the situation. The Prince of Wales stands on the left, leaning with crossed feet against the base of a column. He has outgrown his long frocks and appears in a silken tunic and breeches. He has also discarded his little cap, and has more the air of a growing boy about him. His collar is now of the richest lace throughout. He gives his left hand to the infant James who stands in the middle, a cambric apron or pinafore edged with lace over the front of his silk frock; James



THE THREE CHILDREN OF CHARLES I.

In the Royal Gallery, Turin

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### THE CHILDREN OF CHARLES I.

turns towards his sister Mary, who stands composedly with one hand resting on the other, wearing a cambric apron like her brother, and a rich silk frock falling loosely from her shoulders. On either side by the Prince of Wales, and by his sister, sits a little spaniel dog. The picture is signed and dated by Van Dyck in 1635. It has always been in the royal collection, and after being sold by the Parliament was recovered at the Restoration, and is now at Windsor Castle. A good *replica* or copy, purchased at Paris in 1744, is in the Royal Gallery at Dresden. A small version, signed by Van Dyck as above, with the mark of the royal collection at the back, is in the collection of the Earl of Clarendon at The Grove. Copies are to be found in the collection of the

Earl of Pembroke at Wilton and elsewhere.

Two years later the painter was similarly employed. The royal family had, however, now been increased by the birth of the Princess Elizabeth on December 28, 1635, and the Princess Anne on March 17, 1636-7. In this picture Van Dyck shows his weakness in the construction and arrangement of a group of figures with no pictorial incidents, though the general effect is not unpleasing. The Prince of Wales stands in the centre, attired in red silk with rich lace collar as before; he rests his left hand on the head of an immense boarhound. On his right, and the left of the picture, stand the Princess Mary in white silk, and the little Prince James, still in a long red silk frock, with a cambric apron and lace cap. On the right of the picture is seen the little Princess Elizabeth in blue silk frock, apron and cap, holding with her hands the infant Princess Anne, who lies crowing on a big chair. At the feet of this chair is a spaniel. In the background is a view of a park, and a high dresser on which are placed a silver dish of fruit and a tall ewer. This is the least successful of the three groups, as the colours, though brilliant and admirably arranged, do not blend together in the same soft silvery radiance, as in the exquisite painting at Turin. This picture can be identified in the Memorandum for the king, quoted before as "Le Prince Carles avecq le ducq de Jarc Princesse Maria Prese Elizabeth Pr Anna," for which the painter asked £200 and the king paid £100. It was the property of the king and hung in the Breakfast Chamber at Whitehall. It was sold by the Parliament for £120 and at the Restoration was found in the possession of Mr. Trion, a merchant. It reappears in the catalogue of James II.'s collection,

but the version now at Windsor Castle, which has every appearance of being the original, must have been given by James II. to his bastard daughter, who was the wife of the Earl of Portmore, from whose collection it was that the picture at Windsor is said to have been purchased by George III. A good atelier copy in the Royal Gallery at Berlin appears to be identical with the "Grande pièce avec la représentation des portraits de la maison d'Angleterre," which belonged to Amalia, Princess of Orange, and after her death was valued at 1,200 florins, and adjudged to her grandson, Prince Frederick of Brandenburg. Copies are frequent among the private

collections in England.

At this same date Van Dyck painted the Prince of Wales alone, standing in armour, his left hand resting on a helmet with enormous plumes and his right hand holding a pistol, perhaps in mimicry of a similar portrait of his father. The emptiness of the picture is filled up by the introduction of some branches of a largeleaved plant, which produce a somewhat incongruous effect. The picture can be identified in the aforesaid Memorandum as 'Le Prince Carlos en Armes pour Somerset, £40, and it hung in the queen's closet at Somerset House. It was sold like the others by the Parliament in 1649. A version is now at Windsor Castle, another is in the collection of the Duke of Portland at Welbeck Abbey, and a third is in the Prado Gallery at Madrid. It is uncertain which is the original picture, but that at Madrid belonged to Philip IV., and, if not actually purchased from Charles I.'s collection, as were other paintings in the same gallery, was probably sent by the queen as a present to her sister Elizabeth, the Queen of Spain, being perhaps one of the pictures which Sir Arthur Hopton "had into Spaine." In the version at Welbeck Abbey the features of Charles more closely resemble those of his portrait in the group of 'The Five Children,' than the features do in the version at Windsor Castle; other details also, in the pistol, the plumes of the helmet, the leaves of the plant, point to the superiority of the Welbeck version over that at Windsor.

The paintings executed by Van Dyck for the king and queen were by no means exclusively portraits. Charles I. had already purchased Van Dyck's 'Rinaldo and Armida,' and must have commissioned, among other paintings of the same nature, the charming composition of 'Cupid and the Sleeping Nymph' or 'Cupid and Psyche,' which was in the royal collection at Wimbledon House.



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# THE FIVE CHILDREN OF CHARLES I.

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In the Royal Collection, Windsor Castle

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# OTHER PAINTINGS FOR CHARLES I.

This painting is remarkable for the same rich colours of pink and blue, the same Titianesque landscape and sky which are found in the 'Rinaldo and Armida,' and in the portrait of 'Venetia, Lady Digby.' It figures in the sale-catalogue of Charles I.'s collection in 1649, and is still at Hampton Court. Bellori, who, as has been stated before, was informed by Sir Kenelm Digby, states that Van Dyck painted for Charles I. 'The Dance of the Muses with Apollo on Parnassus,' 'Apollo flaying Marsyas,' 'Bacchanals,' 'Venus and Adonis,' and 'Nicholas Lanier as David playing the Harp before None of these paintings can be traced. Bellori also states that he painted for the queen a Holy Family with dancing angels, "Per la Regina fece la Madonna col Bambino e San Giuseppe rivolti ad un ballo di Angeli in terra, mentre altri di loro suonano in aria con vedute di paese vaghissima." This statement is corroborated by an entry in Charles I.'s catalogue as among the pictures in store at Whitehall, "Done by Vandike. Item. Another our Lady with Christ, where many angels are a-dancing; removed by the King himself out of the little room by the long Gallery"; and by the fact that in the queen's apartments at Somerset House, in 1649, there was a picture of 'Mary, Christ, and many angels dancing,' which was sold by the Parliament for a small sum. This would appear to be identical with the painting which was purchased by Sir Robert Walpole; at least Vertue considered it to be so early in the eighteenth century, when he transcribed the catalogue of Charles I.'s collection from the manuscript in the Ashmolean Collection at Oxford. Walpole's picture was purchased with other paintings from the Houghton Hall collection by the Empress Catherine II. of Russia, and is now one of the chief ornaments of the Hermitage Gallery at St. Petersburg. Bellori's statement, therefore, is only partially correct, for in this version, if indeed it be that painted for Henrietta Maria, the group of angels making music above has been omitted by Van Dyck, and the space filled, rather awkwardly, by a brace of partridges flying through the air, whence the name of 'La Madonne aux Perdrix' has been attached to the picture. The model for the Virgin can be recognized as that which was used by Van Dyck for his pictures of 'Venus,' 'Delilah,' and others. There is a rich, voluptuous feeling about the picture at St. Petersburg, which connects it with this period of Van Dyck's career. The trees, plants, and birds, especially the great sunflower which divides the picture into two halves, belong to this period.

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The whole composition shows the painter at his full individual development, and not merely feeling his way in the steps of Titian and Rubens, as in the earlier versions of the same picture. According, however, to another account, the painting now at St. Petersburg is identical with that painted for the Prince of Orange, and was purchased by Sir Robert Walpole at the sale of the

collection at the royal Château of the Loo in 1712.

Considering the disastrous loss to the cause of the arts in England, due to the dispersal of the king's collections of works of art, ordered by the parliament, mainly, it must be admitted, in order to liquidate the debts of the royal household, it is a matter for congratulation that those individuals who purchased, or received in lieu of payment, the great portraits of the king and queen with their children, painted by Van Dyck, should not only have seen to their preservation, but should have been ready to produce and deliver them up to the Crown upon the restoration of the Stuart dynasty.



VENETIA, LADY DIGBY

In the Royal Collection, Windsor Castle





# CHAPTER XI

Van Dyck at the English Court—Mytens and Cornelis Jansen—the Great Families of Villiers, Stuart, Herbert, Percy, Wharton, Cary, Wriothesley—the Cavaliers and their Portraits—Laud and Strafford

AN DYCK found a world easy to conquer in London. At Antwerp he had been not only overshadowed by the genius and colossal reputation of Rubens, but also compelled to compete on level ground with a number of other painters, some of whom were but little inferior to himself in actual skill, and even in the domain of portraiture produced works which are not unworthy of being placed by the side of portraits by Van Dyck. Jordaens, for instance, was a painter of the first class, and one who from his very strongly accentuated Flemish character would be likely to appeal more nearly to the average Flemish mind than the delicate and refined Van Dyck, with his somewhat exotic flavour of Italian poetry and romance. In London there was a curious dearth of painters who attained any distinction. The era of the severe and rigid panel portraits of the Pourbus and Miereveldt school was coming to an honourable close in the person of Daniel Mytens. Mytens, as has been stated before, discerned at once the new era in the portraits of Van Dyck. The only other painter of merit was Cornelis Jansen van Ceulen, a Dutchman born in London, for which reason he usually signed himself as "Johnson" or "Jonson."

Cornelis Jansen was essentially a portrait-painter, and one of the quiet Dutch school. There is little emotion about his works, no attempt at grandeur or effect. His portraits are, however, full of character, admirably drawn and modelled, and suffused usually with a soft tender colouring, which makes them very attractive. On a cool gray background he would paint a head in grays and blacks, with other colours kept down to a low tone, producing an effect peculiarly pleasing for the decoration of rooms, and striking a personal rather than an ornamental note in the composition. Great portraits d'apparat were not in his line, and it was for this reason probably that Cornelis Jansen was so little employed for court purposes. He was, however, chief painter, as it might be said,

to the gentry of England, as distinguished from the court and nobility, and remained so even after the arrival of so formidable a

competitor as Anthony Van Dyck.

Van Dyck, with his pliable nature and receptive spirit, was as quick to adapt himself to the prevailing fashions of portraiture in England as he had been at Genoa and Antwerp in former days. Earlier in life he had learnt something in pose and artifice from the dignified portraits of Van Somer. He now took the respective manners of Mytens and Cornelis Jansen and adapted them to his own use, extracting from them just the qualities which were needful to please his English patrons, and blending them with his own incomparable grace and distinction. It is usually stated that Cornelis Jansen became an imitator of Van Dyck, but it seems more likely that Van Dyck studied him. Jansen retired to Kent soon after Van Dyck's arrival, and on the outbreak of the Civil Wars, though not till after the death of Van Dyck, he removed to The Hague, where he continued to paint in as Dutch a manner as any of his better known contemporaries in Holland.

Van Dyck's patrons were almost entirely confined to the court and those immediately connected with it. During the few years of his residence in London there is nothing to show that he ever left it, except perhaps for Eltham, or that he visited any other part of England. Few, therefore, are the portraits painted by Van Dyck in England which are not connected with the great families at court, or do not represent persons in the immediate service of the

king or queen.

One of the earliest portrait-groups which Van Dyck must have painted after he settled in London was that of the widowed Catherine Manners, Duchess of Buckingham, with her three children; a picture which was formerly in the collection of the Duke of Marlborough at Blenheim Palace, and is now in that of Baron Arnold de Forest. The duchess is seated in mourning for her murdered husband, whose miniature portrait she holds in her hands. Round her are her daughter Mary, and her two boys, George and Francis. The two boys, George, the well-known second Duke of Buckingham, and Francis, the beautiful Francis Villiers, who laid down his life for his king in 1648, were painted by Van Dyck for Charles I., standing side by side in a charming picture, now at Windsor Castle. One boy is in crimson, the other in yellow. Their sister, Mary Villiers, was painted by Van Dyck



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# THE VILLIERS FAMILY

several times. Married first in 1634 to Sir Charles Herbert, third son of the Earl of Pembroke, and quickly left a widow, she found a second husband in the king's cousin, James Stuart, Duke of Lenox. As Duchess of Lenox, Mary Villiers was painted by Van Dyck, seated in white silk, in the character of St. Agnes, separate versions of which are at Combe Abbey and at Windsor Castle. The Duchess appears at full length in blue silk, with her dwarf attendant, said to be Mrs. Gibson, a well-known dwarf artist, in a portrait belonging to the Earl of Denbigh at Newnham Paddox, and again in a similar portrait in the collection of the Earl of Pembroke at Wilton. A full-length portrait of her in white silk, with her little son as Cupid, was in the Hamilton Palace Collection.

Her husband, James, Duke of Lenox, was one of the most intimate and trusted friends of Charles I. His uncle, Lodowick Stuart, Duke of Richmond and Lenox, was a near cousin to James I. and that king's most trusty friend and counsellor, and had been rewarded by the grant of Lord Cobham's forfeited estates in Kent. The widowed Duchess of Richmond and Lenox survived until 1639, and a fine full-length portrait of her, formerly at Cobham Hall, and now in the collection of the Marguess of Bath at Longleat, is attributed to the hand of Van Dyck. It is more probable, however, that this portrait is one of the fine late portraits by Mytens, done under the influence of Van Dyck. portrait, however, of the Duchess of Richmond was at Whitehall in 1639, and may have been an imitation of Mytens by Van Dyck. The Duke of Lenox was one of Van Dyck's most frequent sitters. He was twenty years of age when the painter settled in England, and his portraits show a transition from the beardless, flaxen-haired youth to the elegant courtier. In these portraits Van Dyck shows the consummate skill with which he was able to infuse into a face, naturally plain and unattractive, a look of grace and dignity which almost amounts to charm. Van Dyck painted the Duke of Lenox as 'Paris,' in his shirt and holding an apple, a portrait of which three or four versions exist, the best being that in the Louvre. He painted him again at full length in black dress in the 'habit of St. George, the best version of which is in the collection of the Duke of Buccleuch at Montagu House, Whitehall, and in the same habit, with his hand on the head of a favourite greyhound, which is said to have saved him from assassination by waking him from sleep. The portrait of the Duke of Lenox with a dog is known

by frequent repetitions, from which it is difficult to select the best, preference being perhaps given to that formerly belonging to Lord Methuen at Corsham, and now in the Marquand Collection in the Metropolitan Art Gallery at New York, or that at Cobham Hall, the Duke's own residence in former days. The Duke of Lenox was not created Duke of Richmond until shortly before the death of Van Dyck. At Cobham Hall there is also a fine full-length portrait of a shepherd, which may be either the Duke of Lenox or his brother, George Stuart, Lord d'Aubigny, seigneur d'Aubigny under the French crown. Lord d'Aubigny's wife, Elizabeth Howard, appears in a somewhat flimsy portrait in the collection of the Earl of Clarendon at the Grove, and again in a double portrait now in the Hermitage Gallery at St. Petersburg, in which her companion may, perhaps, be her sister-in-law, Frances Stuart,

Countess of Portland.

Two of the younger brothers of the Duke of Lenox, Lord John Stuart and Lord Bernard Stuart, afterwards Earl of Lichfield, both of whom were killed during the Civil Wars, appear together in one of Van Dyck's noblest paintings, now in the collection of the Earl of Darnley at Cobham Hall, where it was in 1672 at the time of the decease of the last Duke of Richmond and Lenox. The two youths stand on a flight of steps. Their faces are long and not exactly pleasing, but they have been endowed by Van Dyck with an air of princely dignity and breeding, which is quite in keeping with their haughty and disdainful looks. One of them is attired in blue and white, with silver decorations, his cloak turned back over his elbow, his arm being planted akimbo on his hip, while the other is in a yellow jacket with crimson hose, the whole effect of colour being something similar to that of 'The Three Children of Charles I' at Turin. A beautiful double portrait of two youths in the collection of the Earl Cowper at Panshanger is known also under the title of 'Lord John and Lord Bernard Stuart.' The picture was purchased in 1682 by the Earl of Kent from Sir Peter Lely's assistant, Jan Baptist Gaspars. In treatment and colouring it resembles the double portrait of 'George and Francis Villiers,' and the youths represented were perhaps the two sons of the famous Marquess of Newcastle.

The Duke of Lenox's sister, Frances, Countess of Portland, was painted by Van Dyck in a companion portrait of her husband, Jerome Weston, second Earl of Portland; these two portraits were



# LORD JOHN AND LORD BERNARD STUART

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## PHILIP, EARL OF PEMBROKE

engraved by W. Hollar at Antwerp, whither they probably had been taken during the Civil Wars. A portrait of the Countess of Portland is now in the Grand-Ducal Gallery at Darmstadt. A full-length portrait of Richard Weston, first Earl of Portland, the king's most confidential adviser after the death of Buckingham, the Lord Treasurer whose correspondence with Sir Balthasar Gerbier has been alluded to before, is in the collection of W. Ralph Bankes, Esq., at Kingston Lacy. Fine as this portrait is, it is possible to recognize in it a late work of Daniel Mytens, unless, together with the portrait of the old Duchess of Richmond and Lenox, it be an

imitation of Mytens by Van Dyck.

Another of Van Dyck's chief patrons was Philip Herbert, fourth Earl of Pembroke and first Earl of Montgomery, Lord Chamberlain of the Household. Portraits of his brother, William Herbert, third Earl of Pembroke, Shakspeare's friend and patron, whom he succeeded in 1630, have been attributed to the hand of Van Dyck, but in every case without due reason. This passionate and eccentric earl was painted several times by Van Dyck, and, according to Aubrey, "had the most of his paintings of any one in the world." Various portraits of Pembroke and his family are in the collection of the present Earl of Pembroke at Wilton. The principal painting there is the immense composition representing the fourth Earl of Pembroke with his second wife, Anne Clifford, and his family, including his son Philip, Lord Herbert, afterwards fifth Earl of Pembroke, his son's wife, Penelope Naunton, and also his daughter Anne Sophia, with her husband, Robert Dormer, Earl of Carnaryon. This huge picture, which in 1652 was hanging in Durham House, London, is a conspicuous instance of the inability shown by Van Dyck in composing a portrait group of several figures. It is, however, a work of great importance, though its surface and colouring have been almost entirely ruined by an unfortunate and injudicious restoration. Vertue in his diaries narrates that Lord Pembroke gave the king the 'St. George' by Raphael, "and begd of the king to have it for a picture of the King and all the Royal Family by Vandyke (which the King Promist him), which he designed as a fellow to that great picture of the Pembroke family painted by Van Dyke, but the troubles of the king coming on, and the death of Vandyke, prevented its being done." The king, as is well known, gave the Earl an important book of drawings in exchange for the St. George' of Raphael. There are good portraits of the young

fifth Earl of Pembroke, and his Countess, Penelope Naunton, in the Dulwich Gallery, and also portraits of the Earl and Countess of Carnarvon in the collection of the Earl of Carnarvon at Highclere.

Richard Symonds, who kept a travelling diary through England during his service in the Civil Wars, notes in December, 1652, the following portraits from the collection of the Earl of Northumberland in Suffolk House, London.

- "Van Dyck. The Earl of Northumberland that killed himself in the Tower, because the king should not have his lands. Done by help of another picture, after which this was done. Also another of his ancestors, an old man sitting in a gowne and leaning on a table, done by an old picture.
- "The Lady Newport, Mrs. Porter, Mrs. Murray.
- "Lord Newport and Col. Goring in one piece and a boy doing on Goring's scarf, rarely good another figure. The Earl of Northumberland, half figure, holding upon an anchor and ships in perspective. The said Earl and his Lady and a daughter very sweet, and the ring bleu, vest of satin, of the lady's is veluto.
- "Another lady alone with a light bleu garment. The King Charles, mezza figura. The king on horseback, less than the life, a French Marquisse mezza figura.
- "Other Dutchmen mezza figura. Lord Percy's picture."

Most of the portraits mentioned by Symonds are now in the collection of Lord Leconfield at Petworth, the former seat of the Earls of Northumberland. The entry is interesting as showing that Van Dyck was not above copying an older portrait to please an influential patron. The full-length portrait of Algernon Percy, tenth Earl of Northumberland, one of Van Dyck's special friends and patrons, with an anchor and "ships in perspective" has lately passed from the collection of the Earl of Essex to that of the Duke of Northumberland at Alnwick Castle. His sister Lucy, wife of the brilliant James Hay, first Earl of Carlisle, was one of the best known ladies of Charles I.'s court and gained notoriety from her intrigues with Strafford and Pym, and her influence in politics. She was painted by Van Dyck in the sprightly portrait at half

#### COUNTESS OF CARLISLE

length, now at Petworth, another version of which is in the collection of the Duke of Northumberland at Syon House. Van Dyck painted her again, during the last year of his life, in a double portrait with her sister, Dorothy Percy, Countess of Leicester, a picture which was formerly at Penshurst and Strawberry Hill, and is now in the collection of Charles Morrison, Esq., at Basildon Park. A full-length portrait at Windsor Castle also bears the

name of Lucy, Countess of Carlisle.

Her son, the second Earl of Carlisle, was painted by Van Dyck at full length in a portrait belonging to Viscount Cobham at Hagley. Her niece, the daughter of the Countess of Leicester, was the famous Dorothy Sidney, Countess of Sunderland, known throughout the literary world as the 'Sacharissa' of Waller's poems. Waller wrote a poem on Van Dyck and his portrait of 'Sacharissa.' This fair lady's sweet and gentle face appears in a half-length portrait at Petworth, where she is clothed in black with a red scarf, at half length in yellow dress in the charming portrait in the collection of the Duke of Devonshire at Devonshire House, and as a shepherdess with a large hat, in various portraits in the collection of Earl Spencer at Althorp, Lord de l'Isle and Dudley at Penshurst and elsewhere.

Another important family group with whom Van Dyck's name is inseparably connected is that of the Whartons and Carys. Philip, fourth Lord Wharton, was one of the most attractive figures at the court of Charles I. The elder son of Sir Thomas Wharton of Aske in Yorkshire, and of Philadelphia Cary, daughter of Robert, Earl of Monmouth, he was noted for his beauty and graceful figure. He was nineteen years of age in 1632, when Van Dyck came to England, and in that year was married to his first wife, Elizabeth, daughter of Sir Rowland Wandesford. It was probably to celebrate this occasion that Van Dyck painted the famous portrait of him as a shepherd, which is one of the chief attractions in the Hermitage Gallery at St. Petersburg. No portrait by Van Dyck excels this in charm, even if others may show a more robust and vigorous handling. The painter is evidently thoroughly in sympathy with his subject, in which, as Mr. Claude Phillips has said, "Nature had provided him with a model of faultless, yet, even in youthful freshness and harmonious perfection, perfectly virile beauty." Lord Wharton, who subsequently

became a strong Parliamentarian leader, at this time enjoyed the friendship of the king and queen, and in the Memorandum so often quoted occurs the entry, "Le Roy a Armes donné au Baron Wartõ" and "Le Reyne au di Baron." Philip, Lord Wharton, had, by his first marriage, an only daughter, Elizabeth, married to Robert Bertie, third Earl of Lindsey; a replica of the portrait at St. Petersburg is in the collection of the present Earl of Lindsey at Uffington. He married a second time in 1637 Jane, daughter and heir of Arthur Goodwin of Winchendon and Wooburn in Buckinghamshire. During this and the next two years he employed Van Dyck to paint a series of portraits of his family, mostly at full length, for which he built a special gallery in his new house at Winchendon, near Aylesbury. Vertue in his diaries, quoted before, notes early in the eighteenth century:

"At the Lord Wharton's house at Winchendon near Alesbury is a galary built on purpose, wherein amongst other pictures there is twelve whole lengths of Vandycke and six half lengths."

again:

"The Duke of Wharton haveing strangely wasted his estate and substance his family pictures and estate was pawn'd or sold, his pictures that were at Winchendon painted by Vandyke, 14 whole lengths was bought at once by M<sup>r</sup> R. Walpole and brought to London for wch it is reported he payd £1,500 about £100 for each whole figure."

and again:

"Eleven whole lenght of Vandyke's painting of the other pictures bought at the L<sup>d</sup> D. of Whartons and brought to London froom Winchendon the D.'s seat—bought by M<sup>r</sup> Walpole all painted between 1637 and 1640 having since the opportunity to see these pictures out of the Frames at M<sup>r</sup> Howard's I lookt into them and perceive they are all right pictures, but not the most curious or finisht but done in a fine masterly manner, not studyed nor Laboured many parts (especially the hand) tho well disposed and gracefully are not determined the jewells hair trees flowers lace etc. loosely done appear well at a distance."



PHILIP, LORD WHARTON

In the Imperial Gallery, the Hermitage, St. Petersburg





# PHILIP, LORD WHARTON

The whole-length portraits in this series by Van Dyck were those of Philip, Lord Wharton, Sir Thomas Wharton, his brother, Arthur Goodwin, father of the said Lady Wharton, Elizabeth and Philadelphia Wharton (?), Viscount Chaworth, Charles I., Henrietta Maria, the Countess of Chesterfield, the Countess of Worcester, Anne Cavendish, Lady Rich, Margaret Smith, wife of Thomas Cary, uncle to Philip, Lord Wharton, and Prince Rupert. half-length portraits were those of Philip, Lord Wharton (already described), Philadelphia Cary, his mother, Jane Wenman, wife of Arthur Goodwin and mother of his second wife, Jane Goodwin his second wife, Sir Rowland Wandesford, father of his first wife, and Archbishop Laud. From this set there were purchased from Houghton by the Empress Catherine for the Hermitage at St. Petersburg the full-length portraits of Sir Thomas Wharton, Elizabeth and Philadelphia Wharton, Charles I. and Henrietta Maria; and the half lengths of Philip, Lord Wharton, Sir Rowland Wandesford, Jane Wenman, and Archbishop Laud. The portrait of Arthur Goodwin, one of Van Dyck's most beautiful paintings, being a symphony of soft golden brown and orange, was given by Sir Robert Walpole to the Duke of Devonshire, and is now at Chatsworth, where is also the portrait of Philadelphia, Lady The full-length portraits of Anne Cavendish, Lady Rich, and Philip, Lord Wharton, were purchased by Philip, second Earl of Hardwicke, from whom they have descended to their present owner, Earl Cowper, at Panshanger. The portrait of Viscount Chaworth passed to the collection of the Duke of Rutland; that of Catherine, Countess of Chesterfield, to the collection of the Earl of Radnor; and that of Margaret Smith was formerly at Strawberry Hill and is now in the collection of the Hon. Mrs. Trollope at Crowcombe, Somersetshire. This lady, Margaret Smith, appears again in a full-length portrait in white satin in the collection of the Duke of Bedford at Woburn Abbey. She was daughter of Sir Thomas Smith of Parsons Green, Fulham, and Frances Brydges, daughter of William, fourth Lord Chandos; a portrait of her mother, who became Countess of Exeter by a second marriage, painted by Van Dyck, was formerly at Strawberry Hill, a drawing for this being in the British Museum. By her husband, Thomas Cary, brother of Philadelphia, Lady Wharton, Margaret Smith was the mother of two daughters, Philadelphia, born 1631, married to Sir Thomas Lyttelton, and Elizabeth, born 1632,

married to John Mordaunt, afterwards Lord Mordaunt of Avalon, and mother of the famous Earl of Peterborough; it seems almost certain that these two sisters are identical with the children painted by Van Dyck, and known as 'Philadelphia and Elizabeth Wharton,' sisters to Philip, Lord Wharton, whereas the said Lord Wharton

had no sisters at all, and no daughters of a suitable age.

Another member of the Cary family was Martha, daughter of Lionel Cranfield, Earl of Middlesex, and wife of Henry Cary, Earl of Monmouth, elder brother of the aforesaid Thomas Cary; the full-length portrait of Martha, Countess of Monmouth, is in the collection of the Earl of Radnor at Longford Castle. That of her daughter, Anne Cary, Countess of Clanbrassil, also at full length, by Van Dyck, is in the collection of the Earl of Denbigh at Newnham Paddox. Another connexion of the Cary family was Henry Danvers, Earl of Danby, who was painted more than once by Van Dyck, a full-length portrait of him in Garter robes being among the portraits at St. Petersburg purchased from Houghton.

Another family group was that of the Russells, who were connected with the aforesaid Margaret Smith through the marriage of Francis Russell, fourth Earl of Bedford, with her cousin, Catherine Brydges. A fine full-length portrait of this Earl of Bedford, in black satin, painted by Van Dyck in 1636, is in the collection of the Duke of Bedford at Woburn Abbey. Their eldest son, William, fifth Earl of Bedford, who afterwards joined the parliamentary army, and commanded the cavalry at Edgehill, was painted by Van Dyck, together with the young George Digby, second Earl of Bristol, who married Bedford's sister, Margaret Russell, in the superb double portrait now in the collection of Earl Spencer at Althorp. painting is one of Van Dyck's most remarkable creations. two young men stand side by side, Bristol somewhat behind, in black silk and velvet, with a rich lace collar, his hands being of remarkable elegance, and Bedford to the front in red silk doublet, red hose, buff boots, and a red velvet cloak over his right arm. Books, papers, and an armillary sphere denote the student habits of Bristol, and a breastplate and helmet the military profession of Bedford. The painting is one of the few signed by Van Dyck. John Evelyn, the antiquary and diarist, saw this picture at Beaufort House, Chelsea, in 1679, when it was in the possession of the Countess of Bristol.

The Earl of Bedford here depicted became the first Duke of



GEORGE DIGBY, SECOND EARL OF BRISTOL, AND WILLIAM.
FIRST DUKE OF BEDFORD

ABTRIBUTE THE DRIVE

In the collection of Earl Spencer, K.G., at Althorp





#### THE CECILS

Bedford, and lived till 1700, being, as it is said, at his death the last survivor of those who sat for their portraits to Van Dyck. His wife was Anne Carr, the beautiful and virtuous daughter of the notorious Robert Carr, Earl of Somerset, James I.'s favourite, and his infamous wife, the Countess of Essex. A full-length portrait of this charming lady, in white silk, is at Woburn Abbey, but the most attractive portrait of her is the half length, in blue silk, at

Petworth, in which she is drawing on a glove.

The Cecils, children of James I.'s crookback secretary, Robert, Earl of Salisbury, are represented in Van Dyck's list of sitters by William Cecil, second Earl of Salisbury, with his son Charles, Viscount Cranborne and his wife, the three portraits being in the collection of the Marquis of Salisbury at Hatfield. Diana Cecil, Countess of Oxford, is well known to travellers from the brilliant portrait of her by Van Dyck in the Prado Gallery at Madrid. Her sister Elizabeth, wife of William Cavendish, third Earl of Devonshire, appears, as also does her husband, at full length in the collection of the Duke of Devonshire at Chatsworth, while another portrait of her is among the beautiful set of paintings by Van Dyck At Knole, in the collection of Lord Sackville, there is an amazingly truculent portrait of Edward Sackville, fourth Earl of Dorset, the former lover of Venetia, Lady Digby, and the hero of a famous duel with Lord Bruce, fought on the frontier of Flanders and Holland, in which the latter lost his life, and Dorset was severely In the same collection there is a portrait of his son's wife, Frances Cranfield, Countess of Dorset, at full length in white silk, a replica of which is at Windsor Castle.

Thomas Wriothesley, Earl of Southampton, son of Shake-speare's friend and patron, was also painted by Van Dyck, but the painter's most remarkable achievement in this family was the presentment of Rachel de Ruvigny, Countess of Southampton, as 'Fortune seated on the Clouds,' painted in 1636. The lady was proud and somewhat eccentric, and this strange composition was no doubt of her own designing. Grotesque as is the appearance of a mature lady with an ample figure seated on a cloud, with her hand on a crystal globe, yet the skill of Van Dyck has made it not only possible, but even remarkable for the graceful pose of the head on the neck and bust, and for the wonderful gradations of light and colour in the blue silk dress. These qualities are best seen in the version now in the collection of Earl Cowper at Panshanger,

a replica of which is in the collection of the Duke of Portland at Welbeck Abbey; a later school-version, with additions, is in the collection of Earl Spencer at Althorp. The Earl of Southampton married as his second wife Elizabeth Leigh, daughter of the Earl of Chichester, a full-length portrait of whom, evidently dating from Van Dyck's later days, and possibly unfinished, is also at Panshanger. His daughter, Penelope, Lady Spencer, appears at full length in a gracious and delicately coloured portrait by Van

Dyck, which is also at Althorp.

Many of Van Dyck's most brilliant sitters were young noblemen in the first bloom of aristocratic grace and beauty, endowed with that undefinable quality, which makes the words "an English gentleman" untranslatable into any other tongue. Many of these young men were to lay down their lives for their king, either on the scaffold or in the front of the battle. As they stand before the spectator, often in the careless elegance of scarlet hose and doublet, loose buff riding boots and feathered hats, it is easy to understand the romance which has ever attached itself to the Cavalier cause. It is also permissible to conjecture how much in reality posterity owes to Van Dyck for its estimate of the various parties in the long and disastrous struggle between king and parliament. Charles I., Strafford, Laud, Newcastle, Grandison, and other heroes of the struggle, all have a look of fate in their eyes, as if they descried dimly the scaffold or the battlefield that awaited them. But the portraits themselves are all elegant and joyous, and both the melancholy and the careless grace were perhaps nothing more than reflections of the painter's own temperament. Fromentin well describes this, saying, "Les hommes de guerre ont quitté leurs armures, leurs casques; ce sont des hommes de cour et de salon en pourpoints déboutonnés, en chemises flottantes, en chausses de soie, en culottes demi-ajustées, en souliers de satin à talon, toutes modes et toutes habitudes qui étaient les siennes et qu'il était appelé mieux que personne à reproduire en leur parfait idéal mondain. A sa manière, dans son genre, par l'unique conformité de sa nature avec l'esprit, les besoins et les élégances de son époque, il est dans l'art de peindre des contemporains l'égal de qui que ce soit."

The heroes of the Civil War stand before the spectator in the gallery of Van Dyck's portraits. The young Stuart and Villiers brothers have already been noticed. William Cavendish, Earl

#### HEROES OF THE CIVIL WAR

of Newcastle, victor at Allerton Moor, and one of the generals defeated at Marston Moor, stands at full length in the "habit of St. George" in the fine portraits at Welbeck Abbey and at Althorp. Newcastle survived his royal master, who had made him a Marquess, and retired to Antwerp until the Restoration, when he returned and, as Duke of Newcastle, resumed his high place at court.

The two brilliant brothers, Robert Rich, Earl of Warwick, and Henry Rich, Earl of Holland, sons of Penelope Rich, the 'Stella' of Sir Philip Sydney, were painted by Van Dyck in full length portraits, both known from several versions or replicas, noteworthy being that of the Earl of Holland in the collection of the Duke of Buccleuch at Montagu House, Whitehall, and those of the Earl of Warwick at Warwick Castle, painted in 1632, and in the collection of the Earl of Leicester at Holkham. Warwick, the elder brother, became, like Lord Wharton, a puritan and strong supporter of the Parliament against the policy of Strafford and Laud. Holland, the younger brother, one of the favourites of James I., created Lord Kensington in 1623 and Earl of Holland in 1624, is said to have been so handsome that "his features and pleasant aspect equalled the most beautiful women." He remained faithful to the royal cause, and suffered on the scaffold in 1649 with Lord Capel and the Duke of Hamilton. The Earl of Holland's daughter, Isabella Rich, wife of Sir James Thynne, was painted in white satin with a lute, now in the collection of the Hon. Mrs. Robert Baillie-Hamilton, recalling Waller's poem, 'Of my Lady Isabella playing on the Lute.

Mountjoy Blount, Earl of Newport, was the illegitimate brother of the Earls of Holland and Warwick. He was painted by Van Dyck at full length in the portrait now in the collection of the Earl of Northbrook at Stratton, and again in a double portrait at half length with George, Lord Goring, at Petworth. Goring, the most brilliant and prodigal of courtiers, was one of the most conspicuous generals in the royal army, and is represented in this double portrait with a page tying on his sash, a motive to be repeated a few years later in Robert Walker's portrait of the rival general, Oliver Cromwell. Goring was painted again at half length in armour, this portrait being now in the collection of the Earl of Clarendon at The Grove. Both Newport and Goring survived the Civil Wars.

William Villiers, Viscount Grandison, cousin of the Duke of Buckingham, is among the most attractive figures in this series,

with his long auburn hair, scarlet and gold dress, and plumed hat. Portraits of him at full length are in the collections of the Earl of Clarendon at The Grove, and the Duke of Grafton. Grandison was to meet his death at the siege of Bristol in 1643. His wife was a sister of Paul, Viscount Bayning, who was also painted by Van Dyck, and was the first husband of Penelope, daughter of Sir Robert Naunton, who, after the death of Lord Bayning, was remarried, in 1639, to Philip, Lord Herbert, afterwards fifth Earl of Pembroke. A portrait of a young man in a similar dress, called Viscount Grandison, formerly at Stocks Park, Hertfordshire, and now in the possession of M. Herzog at Vienna, evidently represents another young Cavalier, perhaps his brother, John Villiers, who succeeded as third Viscount Grandison. As fitting companions to Grandison may be noted the full-length portraits of George Hay, second Earl of Kinnoull, Captain of the Yeomen of the Guard, in the collection of the Earl of Clarendon at The Grove, and George Gordon, second Marquess of Huntley, who also met his death on the scaffold in 1649, in the collection of the Duke of Buccleuch at Montagu House.

In the same year, 1649, the scaffold claimed two other victims in the persons of Arthur, Lord Capel, whose portrait by Van Dyck is in the collection of the Earl of Clarendon at The Grove, and James, Duke of Hamilton, one of the most prominent actors in the drama of the Civil Wars. The duke, with his rather gloomy aspect, was painted by Van Dyck at full length in armour, in the collection of the Duke of Buccleuch at Montagu House, and again in a black dress in portraits of which versions are at Hamilton Palace and in the collection of the Earl of Denbigh at Newnham Paddox. The Earl of Denbigh also owns a full-length portrait of Mary Feilding, Duchess of Hamilton, whose father, William Feilding, first Earl of Denbigh, was painted by Van Dyck in a very curious composition, representing him in a kind of oriental sporting dress with a gun and a negro servant, a portrait which still remains at

Hamilton Palace.

A similar fate befell the brave James Stanley, Viscount Strange, who was painted by Van Dyck in a large picture representing himself and his wife, Charlotte, daughter of Claude de la Tremouille, Duc de Thouars, at full length with their little daughter, Catherine; this important picture is now in the collection of the Earl of Clarendon at The Grove. Lord Strange became Earl of Derby in 1642, and,



# JAMES STANLEY, SEVENTH EARL OF DERBY AND CHARLOTTE DE LA TREMOUILLE HIS WIFE, WITH THEIR DAUGHTER

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In the collection of the Earl of Clarendon at The Grove

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## PORTRAITS OF STRAFFORD

as a conspicuous leader in the Royal cause, came to the scaffold at Bolton in 1651. His wife is perhaps as famous as her husband for the stout-hearted defence of Lathom House in 1644, and her equally brave defence of the Earl of Derby's dominions in the Isle of Man.

Thomas Wentworth, Earl of Cleveland, another prominent Cavalier general, who narrowly escaped the scaffold in 1651, appears in a full-length portrait by Van Dyck in the collection of the Earl of Verulam at Gorhambury; and again in a large family group, with his wife, Anne Crofts, and his daughter Anne, afterwards Lady Lovelace, in the collection of the Earl of Strafford at Wrotham Park.

The fine portraits of Sir Edmund Verney, Knight Marshal, in the collection of Sir Edmund Hope Verney, Bart., at Claydon House, Buckinghamshire, of Ralph, Lord Hopton, at Petworth, and of the first Earl of Peterborough and his Countess, both at full length, in the collection of Mrs. Elrington Bisset, the lady being accompanied by a panther, may be mentioned as additions to the

list of Cavaliers painted by Van Dyck.

The principal actors, however, in this great historical drama were not confined to the king and his gallant Cavalier officers. John, Lord Finch of Fordwich, Speaker of the House of Commons, was painted by Van Dyck in 1637 in a portrait now in the collection of Lord Barnard at Raby Castle. William Laud, Archbishop of Canterbury, the honest, if misguided, adviser of Charles I. in ecclesiastical affairs, is familiar to all from the pathetic likeness of him painted by Van Dyck. The careworn prelate seems conscious of the fate that awaited him on the scaffold in 1640. One version of this well-known portrait of Archbishop Laud hangs in Lambeth Palace. Its claim to be an original from the hand of Van Dyck is supported by the story, recorded in Laud's diary, how in 1640, a few weeks before his imprisonment in the Tower of London, the Archbishop one night at Lambeth Palace found his picture "taken from the life—fallen down upon the face and lying on the floor, the string being broken by which it was hanged against the wall," and regarded the incident as an omen of his approaching fate. Other versions of this portrait, claiming to be originals, are in the Hermitage Gallery at St. Petersburg (from Houghton) and in the collection of Earl Fitzwilliam at Wentworth Woodhouse.

Archbishop Laud had been preceded on the scaffold a few s

years earlier by a greater man, the mighty Thomas Wentworth, Earl of Strafford. No man played a greater part in this historical tragedy, and no one owes a greater debt to Van Dyck. The various portraits of Strafford by Van Dyck would in themselves be sufficient to establish the painter's reputation. In them he seems to have put forward his most strenuous efforts to delineate the features and character of this most important figure in the history of England. In the collection of Earl Fitzwilliam at Wentworth Woodhouse there are a series of portraits by Van Dyck representing the Earl of Strafford, which have descended through his heirs to the present owner. The same gloomy, swarthy face is seen throughout. Strafford appears in one instance at full length in armour with his hand on the head of a large dog, and again in armour with the general's bâton, another version of this being in the collection of the Duke of Portland at Welbeck Abbey. Similar portraits, mostly at half or three-quarters length, occur in many other collections. The most striking perhaps of all the portraits of Strafford is that in which he is seated in a plain black silk robe, pausing in the act of dictation to his secretary, Sir Philip Mainwaring, who sits writing at a table by Strafford's left elbow. Lord Macaulay has well described this picture in his essay on John Hampden, saying, "But Strafford, who ever names him without thinking of those harsh dark features, ennobled by their expression with more than the majesty of an antique Jupiter; of that brow, that eye, that cheek, that lip, wherein, as in a chronicle, are written the events of many stormy and disastrous years, high enterprize accomplished, frightful dangers braved, power unsparingly exercised, suffering unshrinkingly borne; of that fixed look so full of severity, of mournful anxiety, of deep thought, of dauntless resolution, which seems at once to forbode and defy a terrible fate, as it lowers on us from the living canvas of Van Dyck." The same writer again speaks of this portrait, saying, "The account which Thucydides has given of the retreat from Syracuse is among narratives what Van Dyck's 'Lord Strafford' is among paintings.

These words of the great historian are sufficient testimony to the powers of Van Dyck and to his importance as a painter of portraits which can be ranked as historical documents. What would the historian not give for similar portraits of Oliver Cromwell, Pym, Eliot, Hampden, and other heroes of the rival cause, had

Van Dyck been at liberty or alive to depict them!



THOMAS WENTWORTH, EARL OF STRAFFORD, AND HIS SECRETARY, SIR PHILIP MAINWARING

In the collection of Earl Fitzwilliam, K.G., at Wentworth Woodhouse





#### CHAPTER XII

Van Dyck's Friends at Court—Arundel, Endymion Porter, Inigo Jones, and others—His Life at Blackfriars—Ladies of the Court—His Method of Painting—Latest Portraits of Himself—Van Dyck's Marriage—Death of Rubens—Van Dyck revisits Antwerp —Van Dyck at Paris—Return to England and Death of Van Dyck

T is curious to find that among the numberless portraits attributed to the hand of Van Dyck in the private collections of England, there are but few which can be accepted as genuine outside the groups of portraits detailed in the preceding chapter. It should be remembered that Van Dyck died at the outset of the Civil Wars, and that therefore he could not well have painted any person whose chief claim to distinction rested on their service to the king in his army. Some fine full-length portraits, such as those of Sir Francis Basset and Major-General Sir Edward Massey, would seem to be exceptions, but even these may be the work of some skilful pupil and imitator of Van Dyck after his death. The more important among the portraits by Van Dyck which remain to be described are those of persons with whom he was wont to associate on terms of personal friendship. A few portraits of other prominent public characters may be attributed safely to him, such as that of Sir Edward Littleton, Chief Justice of the Common Pleas, who succeeded Lord Finch in 1640 as Lord Keeper of the Privy Seal, of which two or three versions exist, no one being satisfactory enough to be the original; that of Sir Thomas Hanmer, cup-bearer to the king, mentioned with great admiration by John Evelyn in his diary as then in the possession of Lord Newport, and now in the collection of Sir Henry Bunbury, Bart., at Barton in Suffolk; and that of Thomas Chaloner, the regicide, which passed from Houghton Hall to the Hermitage Gallery, St. Petersburg.

Van Dyck's early patrons, the Earl and Countess of Arundel, remained so until the last. In 1639 Arundel was appointed to command the king's forces in Scotland. Van Dyck painted the Earl Marshal in armour with the commander's baton in his hand. Arundel appears thus in a full-length portrait in the collection of the Earl of Clarendon at The Grove, but his likeness in this

costume is most familiar from the majestic painting in which he appears at three-quarters length in armour with his hand on the shoulder of his grandson, a painting known from many versions, the best and, as it would seem, the undoubted original, being that in the collection of the Duke of Norfolk at Arundel Castle. In this fine painting Van Dyck shows that he had lost none of his former skill. In dignity of pose, in reading of character, in depth of colour, it is worthy to be ranked with such a masterpiece as the 'Charles V.' of Titian. Arundel in his later years was occupied with many schemes for the planting and encouragement of colonies, such schemes being much in the minds of those statesmen who had interested themselves in foreign politics. Africa had just begun to loom on the horizon of the political world, and Arundel was particularly interested in a scheme connected with the island of Madagascar. He had himself painted by Van Dyck, seated in his study with the countess; between them is a globe, on which Madagascar is marked, and to which Arundel points with his marshal's bâton; this painting is also at Arundel Castle. Earl and Countess of Arundel also employed Van Dyck to paint a large picture representing themselves and their children, on the same scale as 'The Pembroke Family'; but this was never completed, although the composition is familiar from a small copy of Van Dyck's design completed by Philip Fruytiers in 1643, and engraved by Vertue. Van Dyck also painted admirable portraits of the two sons of the Earl and Countess of Arundel, Henry, Lord Maltravers, who married Elizabeth, sister of James Stuart, Duke of Lenox, and succeeded his father as Earl of Arundel, at half length in armour, in the collection of the Duke of Norfolk at Arundel Castle; and William, Viscount Stafford, the second son, painted in black satin, in the collection of the Marquess of Bute.

Another early friend of Van Dyck was Endymion Porter, the same who had ordered from Van Dyck at Antwerp the painting of 'Rinaldo and Armida,' purchased by Charles I. in 1630. Porter remained one of Van Dyck's best friends, and the painter has commemorated him in some important portraits. He appears at three-quarters length in a rich red and white dress with an orange cloak over the left arm in a portrait in the collection of the Earl of Mexborough. A portrait of Endymion Porter attributed to Van Dyck, which remained in the possession of his descendants until 1844, was purchased from them by the late Sir Thomas Phillipps.

#### ENDYMION PORTER

Bart., of Middle Hill, Broadway, and is now in the collection of his grandson and heir, Mr. Fitzroy Fenwick of Thirlestane House, Cheltenham. It is possible, however, that this portrait may have been painted by William Dobson, who painted the two fine portraits of Endymion Porter in the National Gallery and in the National Portrait Gallery. Porter's wife, Olivia, daughter of Lord Boteler, and sister of the Countess of Newport, was painted by Van Dyck in a charming half-length portrait, now in the collection of Lord Leconfield at Petworth, which was one of the pictures noted by Richard Symonds as in the collection of the Earl of Northumberland at Suffolk House. Porter, writing to his wife, says: "I was at Aston where I had the happiness to see thy picture, and that did somewhat please me, but when I found it wanted that pretty discourse which thy sweet company doth afford, I kist it with a great deal of devotion, and with many wishes for the original, there I left it."

Endymion and Olivia Porter appear in a family group, with their three sons, in a painting by Van Dyck which descended as an heirloom from the Porter family to Viscount Strangford, and from him to its present owner, Miss Constance Ellen Baillie. In one of the account books of Charles Beale, husband of the portraitpainter Mary Beale, he notes in February, 1671-2: "My worthy and kind friend D' Belk caused the excellent picture of Endimion Porter his lady and three sons altogether done by Sr Ant. Vandyke to be brought to my house, that my deare heart might have opportunity to study it and coppy what she thought fit of itt." His "deare heart" did copy the picture, for on April 20 following Beale notes: "M' Lely, to see us. Her coppy in little after Endimion Porter his lady and three sons he commended extraordinarily and said (to use his own words) it was painted like Vandyke himself a little, and that it was the best coppy he ever saw of Vandyke.'

Endymion Porter has usually been identified as the companion of Van Dyck in the well-known double portrait in the Prado Gallery at Madrid. It is difficult to recognize in the stout and rubicund personage here represented the subject of the portraits by Van Dyck and Dobson. It would seem more probable that the portrait is that of another friend and patron of Van Dyck, John Digby, first Earl of Bristol, who had been ambassador to the court of Spain and was appointed gentleman of the bedchamber to the king, when

Charles I. left London for the north.

Inigo Jones, the famous architect, had been consulted by

Charles I. as to a residence for Van Dyck at the time of the painter's first entry into the royal service. Probably the king suggested to the architect that provision should be made for the court-painter in the plans for the royal palace at Whitehall. The portrait of Inigo Jones, painted by Van Dyck, a head only, but remarkable for its power and character, is known from innumerable repetitions. The original appears to be that which became the property of Inigo Jones's nephew and heir, John Webb, who sold it to Sir Robert Walpole, with whose collection it was subsequently purchased by the Empress Catherine of Russia, and is now in the Hermitage Gallery at St. Petersburg. A pencil drawing, which may be the original sketch, is in the Grand-Ducal Castle at Weimar.

Another conspicuous figure at court was the gay and witty Thomas Killigrew, dramatist, poet, page of honour to Charles I. and the jester whose merry speeches so often diverted the royal circle after the Restoration of Charles II. His dissipated face with long fair hair is seen in the portrait, in which Van Dyck painted him to the knees in crimson silk, with his hand on the head of a huge boar-hound. The original of this charming portrait would seem to be that in the collection of the Duke of Devonshire at Chatsworth. Killigrew also appears in the remarkable double portrait at Windsor Castle, signed and dated by Van Dyck in 1638. This is one of the works by Van Dyck which has exerted most general admiration, and for easy grace of pose and blending of colour it is difficult to find a painting more excellent. Killigrew sits on the left, in black dress slashed with white, and rests his left elbow on the base of a broken column, his head resting on his hand; in his left hand he holds a sheet of sketches, on which is Van Dyck's signature. Opposite him sits a friend, almost with his back to the spectator, his head turned towards Killigrew, and in the act of reading from a paper which he holds in both hands. He also is dressed in black silk, slashed with white. This friend is usually identified with Thomas Carew, the poet, and tradition narrates that the two were rivals for the hand of the fair maid of honour, Cecilia Crofts, sister of the Countess of Cleveland. If so, the rivals soon became friends, for Cecilia Crofts became the wife of Killigrew in 1636, and Carew wrote an 'Epithalamium' upon the festive occasion. A portrait of this lady was formerly in the collection of Mr. R. H. Cheney. The person generally known as Carew has, however, been otherwise identified by Mr. Peter Cunningham as William Murray, groom



THOMAS HOWARD, EARL OF ARUNDEL, AND HIS GRANDSON

In the collection of the Duke of Norfolk, K.G., at Arundel Castle

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### KILLIGREW AND SUCKLING

of the bedchamber, the 'Mons Morre' mentioned in the Memorandum already quoted, who afterwards became Earl of Dysart. This is on the strength of a pastoral poem written by Sidney Godolphin on 'Tom Killigrew and Will Murray' beginning:

"Tom and Will were shepherds twain, Who liv'd and lov'd together Till fair Pastora crost the plain, Alack! why came she thither?"

Sir William Killigrew, also a dramatist and poet, elder brother of Thomas, was painted by Van Dyck in the same year, 1638, his portrait being in the collection of the Duke of Newcastle at Clumber.

Another dramatist and poet of the period, Sir John Suckling, was painted by Van Dyck, standing against a rock, holding a copy of the folio edition of Shakespeare. It is mentioned by Aubrey, the gossiping biographer, who says: "My Lady Southcot, whose husband hanged himself, was Sir John Suckling's sister. . . At her house in Bishop's Gate Street, London, is an originall of her brother, Sir John, of Sir Anth. Van Dyke, all at length, leaning against a rock, with a play-book, contemplating. It is a piece of great value." This painting was in 1864 in the collection of Dr. Lee of Hartwell in Buckinghamshire. Van Dyck painted two other portraits of Suckling, who through his mother was nephew to Lionel Cranfield, Earl of Middlesex, and cousin to Martha, Countess of Monmouth, and Frances, Countess of Dorset.

The gay Henry Jermyn, afterwards Earl of St. Albans, famous for his romantic attachment to the queen, was also painted by Van Dyck, his portrait being still preserved at the family seat, Rush-

brooke Hall, near Bury St. Edmund's.

John Ashburnham, the king's personal attendant, was painted by Van Dyck, the portrait being at Ashburnham Place in Sussex. A small copy of another portrait of Ashburnham, evidently from a painting by Van Dyck, is in the National Portrait Gallery. His second wife, Elizabeth, widow of John, Earl Poulett, a distinguished Cavalier, was probably the 'Lady Poulett' whose portrait, painted at full length in white silk, was formerly in the collection of the great Earl of Clarendon, and is now in that of the Earl of Home at Bothwell Castle. The portrait of a 'Mr. Rogers with a Dog,' in the collection of the Duke of Devonshire, probably represents another of Van Dyck's friends in the royal household.

Van Dyck lived like a prince in his house at Blackfriars. His biographer, in the supplement to 'De Piles,' says that "he always went magnificently Drest, had a numerous and gallant equipage, and kept so noble a Table in his Appartment, that few Princes were more visited, or better serv'd." Hard work in the morning and rich banquets with fair ladies and gay courtiers in the evening formed the daily routine of the fashionable painter. Musicians played when royalty was present in the studio. His expenses were great, and it was only by his work that he was able to meet them. When the affairs of his royal patrons began to be embarrassed, and money ceased to flow as freely from the royal coffers, Van Dyck found that the debts owed him by the king, as well as his pension, were often in arrear. It is evident that the king did not always approve of the charges made by the painter, since he with his own hand amended the prices asked by Van Dyck on the Memorandum so often referred to. It is said that one day the king, while sitting to Van Dyck, discussed with the Earl of Arundel, who was present, the financial difficulties of the crown, and turning to the painter asked him if he knew what it was to be in want of money. "Yes, sir," replied the painter, "if one keeps open table for one's friends, and an open purse for one's mistresses, one soon comes to the bottom of one's coffer." Women were the fatal attraction of Van Dyck's life, and on them he wasted his health and his money. One fair siren, by name Margaret Lemon, ruled him and his house, and was painted by him more than once. She appears in a portrait at Hampton Court, which is evidently based on the well-known 'Magdalen' by Titian, and again in a saucy portrait, known from an engraving by A. Lommelin, the original of which cannot be traced. Van Dyck painted her also as 'Judith holding a Sword.' Vertue notes in his diaries that "It was wondered by some that knew him that haveing been in Italy he could keep a mistress of his in his house, Mrs. Leman, and suffer —— Porter to keep her company." This Porter was probably not Endymion but his brother George.

Vertue also adds that "40£ he had for a half figure, 60 for a whole body." These prices hardly tally with the aforesaid Memorandum, but it may be presumed that a special scale of prices was expected from royalty itself. Throughout life Van Dyck shows considerable avidity for money, but it was not from avarice, so much as to enable him to maintain the costly and luxurious

### LADY STANHOPE AND MRS. KIRKE

habits in which he indulged. A sidelight on his gallantries and his love of money is shown by the following extract from a letter written on January 22, 1636, by Lord Conway, to the Lord-Deputy, Thomas, Lord Wentworth, afterwards Earl of Strafford:

"It was thought that the Lord Cottington should have married my Lady Stanhope. I believe there were intentions in him, but the Lady is, as they say, in love with Carey Raleigh. You were so often with Sir Anthony Vandike, that you could not but know his gallantries for the love of that Lady; but he is come off with a Coglioneria, for he disputed with her about the price of her Picture and sent her word, that if she would not give the price he demanded, he would sell it to another that would give more."

This fair lady was Catharine Wotton, widow of Henry, Lord Stanhope, at this time governess to the king's eldest daughter, Princess Mary, and afterwards created Countess of Chesterfield in her own right. The portrait by Van Dyck seems to be the one alluded to in the special directions left by Charles I. for Colonel Whalley, when the king secretly left Whitehall: "There are here three pictures which are not mine, that I desire you to restore; my wife's picture in blew satin, sitting in a chair, you must send to Mrs. Kirk; my eldest daughter's picture, copied by Belcam, to the Countess of Anglesea, and my Lady Stanhope's picture to Carey Raleigh." The "Mrs. Kirk" mentioned by the king was Anne Kirke, sister of Sir William and Thomas Killigrew, wife of George Kirke, groom of the bedchamber and keeper of Whitehall Palace, and maid of honour to the queen. Van Dyck painted her at full length in a yellow satin dress, standing in a garden among rose trees under a brilliant blue sky; this portrait, which ranks with that of Venetia, Lady Digby, as the finest of the portraits of ladies painted by Van Dyck in England, is in the collection of Earl Cowper at Panshanger.

Van Dyck also painted Mrs. Kirke in a double portrait, now in the Hermitage Gallery at St. Petersburg, in which she appears seated in a garden, together with Anne, Lady Dalkeith. This lady was sister to Viscount Grandison, cousin to the Duke of Buckingham, and wife of Robert, Lord Dalkeith, eldest son of the Earl of Morton. She was one of the principal ladies in the household of the queen, whose subsequent adventures she shared. Lady Dalkeith appears as Countess of Morton in another portrait by

Van Dyck in the collection of Earl Spencer at Althorp.

It is clear that the renowned painter, Sir Anthony Van Dyck, could not live a life of such luxury and splendour, and at the same time devote himself with unabated zeal to the practice of his art. He began more and more to leave portions of the work to his assistants, and to adopt the position held by Rubens in the latter's great working atelier at Antwerp. This he would seem to have done himself at Antwerp before he came to settle in England.

Bellori, in his account of Van Dyck, says:

"Circa il modo suo di dipingere soleva egli condurre alla prima e quando faceva li ritratti li cominciava il mattino per tempo e senza interrompere il lavoro teneva a desinare suo quei Signori, fussero pure personaggi, e Dame grandi vi andavano volentieri come a sollazzo, tirati dalle varietà dei trattenimenti. Dopo il pranzo egli tornava all' opera, overo sè avrebbe coloriti due in un giorno terminandolo poi con qualche ritocco. Questa era il modo suo usato nei ritratti, se faceva istorie, misurava quanto lavoro poteva compire in un giorno, è non più. Si serviva dei riflessi, e sbattimenti, e dove prefiggere i lumi. Usciva fuori a tempo con grazia e forza simile in ciò di suo maestro Rubens, seguitando le medesime regole e massime di colorire, se non che il Van Dick riuscì più delicato nell' incarnazione, e si avvicinò più alle tinte di Tiziano se bene egli non fù si capace d'invenzionì, ni ebbe lo spirito e la facilità nell' opere copiose e grandi essendo l'armonia di suoi colori più propria d'una camera."

A still more interesting record is given by De Piles in his 'Cours de Peinture par Principes,' who had his information direct from Eberhard Jabach, the famous art collector at Paris, who had known Van Dyck so well in former days at Antwerp. He says:

"Le fameux Jabac, homme connu de tout ce qu'il y a d'Amateurs des Beaux Arts, qui étoit des amis de Vandeik, et qui lui a fait faire trois fois son portrait, m'a conté qu'un jour parlant à ce Peintre du peu de tems qu'il employoit à faire ses portraits, il lui répondit qu'au commencement il avoit beaucoup travaillé et peiné ses ouvrages pour sa reputation et pour apprendre à les faire vite dans un tems ou il travailloit pour sa cuisine. Voici quelle conduite il m'a dit que Vandeik tenoit ordinairement. Ce Peintre donnoit jour et heure aux personnes qu'il devoit peindre, et ne travailloit jamais plus d'une heure par fois à chaque portrait, soit à ébaucher, soit à finir et son horloge l'avertissant de l'heure, il se levoit et faisoit la révérence à la personne comme pour lui dire



#### THOMAS KILLIGREW AND THOMAS CAREW

In the Royal Collection, II indser Casel

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### HIS METHOD OF PAINTING

que c'en était assez pour ce jour là, et convenoit avec elle d'un autre jour et d'une autre heure, après quoi son valet de chambre lui venoit nettoyer ses pinceaux, et lui apprêter une autre palette pendant qu'il recevoit une autre personne, à qu'il avoit donné heure. Il travailloit ainsi à plusieurs Portraits en un même jour d'une vitesse extraordinaire. Après avoir légèrement ébauché un Portrait il faisoit mettre la personne dans l'attitude qu'il avoit auparavant modelée et avec du papier gris et des crayons blancs et noirs il dessinoit en un quart d'heure sa taille et ses habits qu'il disposoit d'une manière grande et d'un goût exquis. Il donnoit ensuite le dessin à d'habiles gens qu'il avoit chez lui par le peindre d'après les habits mêmes que les personnages avoient envoyés exprès à la prière de Vandeik. Ses Elèves ayant fait d'après Nature ce qu'ils pourront aux draperies, il repassoit légèrement dessus, et y mettoit en très peu de temps, par son intelligence, l'art et la vérité que nous y admirons. Pour ce qui est des mains, il avoit chez lui des personnes à ses gages de l'un et de l'autre sexe qui lui servoient de modêle." On the back of a portrait in the Royal Gallery at Dresden, representing Thomas Parr, who died in 1635 at the alleged age of one hundred and forty-eight years, is an inscription which contains a statement: "Ce portrait a esté peint dans son vivant d'après luy par Vandeick: le celèbre Peintre le donna à feu son ami M. Jabacque qui luy vit peindre chez luy à Londres."

It is not surprising, therefore, to find that in his later English portraits Van Dyck shows a great unevenness of execution. The design may be fine and noble, but the colour is cold and hard, the texture loose, flimsy, and woolly, and the hands, with other accessories, commonplace and monotonous. It is in the hands especially that a great change is seen. Formerly they were a part of the portrait with which Van Dyck took great trouble. They were supple and sensitive, as in the case of 'Cardinal Bentivoglio,' strong and muscular as in the portrait of 'Comte de Berg' and 'Marten Ryckaert,' or delicate and refined as in his portraits of ladies, such as 'Anne Marie de Camudio' or 'Maria Luigia de Tassis.' As Le Compte says, "Van Dyck peignoit les mains d'une delicatesse achevée, d'une proportion très correcte et d'une chair si vraisemblable qu'il faut être aveugle, pour ne les pas croire réelles." But in these English portraits they are too often the mere mechanical repetition, as Jabach says, "de l'un et de l'autre sexe qui lui servoient de modêle."

The later portraits of Van Dyck show the face of a delicate voluptuary. The features have sharpened, the cheeks grown thin under the stress of work in the daytime and pleasure in the evening. The long chestnut hair is brushed back in elegant disorder over a forehead well modelled and intellectual in its form; the upturned moustache and the small tuft of hair on the chin shadow the mouth with its lover-like lips and the small round chin, which are in themselves a key to the weaknesses of Van Dyck's character. The eye, however, is bright and alert, only it bears a look of melancholy which makes one think of the words used by St. Paul, "Let us eat and drink, for to-morrow we die." Portraits of Van Dyck like this are in the Gallery of Painters' Portraits in the Uffizii at Florence, in the Louvre, and in the double portrait already mentioned, said to represent Van Dyck and Endymion Porter, in the Prado Gallery at Madrid. In this last painting the delicate figure, face and hand of the painter is admirably contrasted with the robust, full-blooded

face and figure of his English companion.

The last portrait which Van Dyck painted of himself is probably that in which he is pointing to a sunflower (tournesol). Clad in a suit of rich crimson silk, the painter is seen to the waist, turned to the right and looking at the spectator; with his left hand he draws out and displays the gold chain of honour which the king had bestowed upon him, and with his right he points to a sunflower. What is the allegory of this painting? Van Dyck would seem to suggest that as the sunflower turns its face to the sun as the latter crosses the heavens, so does the painter's art depend upon the warmth of the patronage which may be extended to it, while mere payment in gold does not affect it so much as the continuing rays of royal favour. This portrait is known from many versions, most of them repetitions by his pupils. It was engraved by W. Hollar soon after Van Dyck's death. The original painting is, perhaps, that in the collection of the Baron de Gargan in Belgium. It is noteworthy that his friend, Sir Kenelm Digby, is represented in a similar portrait with a sunflower, attributed to Van Dyck, in the collection of Mr. William Gladstone at Hawarden Castle. This strange individual had since the death of his wife, Venetia, become even more eccentric than before. He seems to have had a very strong influence over Van Dyck, and it is even said that the painter handed over his fortune to Digby's care, never being able throughout life to keep any record or account of his daily

### LATEST PORTRAITS OF HIMSELF

expenses. Digby was one of those characters who, while approaching to genius on the one side, are in danger of falling into the deepest abyss of folly on the other. He fell a victim to the snares of the fashionable craze for astrology, so much identified with the names of Dr. Dee, William Lilly, and others. Alchemy and astrology were all the rage, and in any age or country there are never wanting plenty of clever impostors to take advantage of such a passing caprice. It is said that through Digby Van Dyck not only wasted his money on soothsayers and magicians, but also seriously impaired his own health by joining Digby's experiments in alchemy and chemistry in the search for the philosopher's stone or the secret of making gold. There is nothing incredible in the story, and the febrile, impressionable character of Van Dyck was one quite likely to be swayed by the stormy, impulsive energy of a mind like that of Sir Kenelm Digby.

At all events, what with hard work, what with wine and women, what with nocturnal alchemy, if that story be true, the painter's health began to give cause for great anxiety. He became restless and irritable, and both his art and his health showed signs of exhaustion. The troubles which now beset the royal family made payments from the exchequer both scanty and irregular. Van Dyck was not above complaining to his royal master when his pension or other sums due were in arrear, but the king could really do little in the way of payment, owing to his struggle with the

Parliament on the subject of supplies.

Particular vexation had been felt by the painter at the refusal of the king to carry out a scheme for decorating the walls of the Banqueting House at Whitehall with paintings, or tapestry, representing the ceremonies of the Order of the Garter, with which Van Dyck hoped to rival the painting by Rubens on the ceiling, representing 'The Apotheosis of James I.' Four subjects were suggested by Van Dyck, 'The Institution of the Order,' 'The Procession of the Knights in their Habits,' 'The Ceremony of Instalment,' and 'The Feast of St. George.' As the painter asked 13,000 crowns for his cartoons alone, and the whole expense was reckoned at about £80,000, it is not surprising that the royal exchequer could not afford it at such a crisis. The original sketch by Van Dyck for the procession of the Knights of the Garter is in the collection of the Duke of Rutland at Belvoir Castle. A study for two heralds is in the Albertina Collection at Vienna.

Charles I., however, seems to have been really attached to Van Dyck, and, seeing how the disorder of his life was injuring his health, the king determined to find him a wife. There was at court a young lady of good family, Mary Ruthven by name. She was the daughter of Patrick Ruthven, fifth son of John Ruthven, Earl of Gowrie. Her mother, Elizabeth Woodford, had been the widow of Thomas, Lord Gerard, of Abbot's Bromley, and had died in 1627. Her father was a prisoner in the Tower of London, and the young lady was without a protector. One of her father's sisters had been the first wife of the great Lodovic Stuart, Duke of Richmond and Lenox, and another was the mother of the famous Marquess of Montrose. The king arranged a marriage in 1639 or 1640 between Mary Ruthven and Van Dyck, whereby the painter became connected with some of the leading families in England and Scotland. The story goes that Margaret Lemon, the mistressin-chief of Van Dyck, was so incensed with the painter on his determination to marry, that she tried to wound and mutilate his right hand, the hand on which he depended for his livelihood. Mary Ruthven herself has left very little mark in the history of Van Dyck, who is said to have had "no great Portion with his Wife, except her Beauty and Quality." The poet Cowley, however, alludes to their connubial happiness.1 A portrait of a sweet-faced lady in white, holding a violoncello, in the Royal Gallery at Munich, is said to represent her, and also a portrait of a lady in the character of 'Herminia' or 'Minerva,' wearing a breastplate and holding a helmet, in the collection of J. C. Harford, Esq., at Blaise Castle. It is possible that the lady represented here, who does not resemble the lady in the portrait at Munich, may be the aforesaid Margaret

On May 30, 1640, Rubens died at Antwerp within a month of completing his sixty-third year. Even at that age his death was premature, for his genius was undimmed, his mind as clear and prolific, his hand as active and industrious, as they had ever been. With his regular habits and domestic felicity it might have been expected that Rubens would have reached the years of Titian, and died in harness at the age of ninety or beyond. At the time of his death Rubens was full of work. His assistants were engaged in his atelier on several large decorative paintings, including a series for the King of Spain. They were now left without a head or a guiding

### VAN DYCK REVISITS ANTWERP

hand. It is one of the greatest tributes to Van Dyck's reputation that he alone seems to have been thought of as the person who could take over and carry on Rubens's vast picture-manufactory at Overtures were therefore made to him to return to his native country. Philip IV. was anxious about the completion of the paintings which he had ordered from Rubens. His brother Ferdinand, the Regent, wrote that, as Van Dyck was expected at Antwerp about St. Luke's Day, he thought it better to wait until he could speak with Van Dyck himself as to finishing the paintings. But unexpected difficulties arose owing to the change in the painter's health and temperament. Nothing now was good or exalted enough for Van Dyck. If he came back to Antwerp to take charge of the school of Rubens, he was not going merely to complete and carry out the designs of Rubens. Van Dyck was ready to commence them again himself, only they must be the entire work of Van Dyck, and have nothing of Rubens about them. Ferdinand writes to Philip that Van Dyck has his moods, so that he could assure the king of nothing. So strange was the painter's manner that he is described in a letter as 'archi-fou.' Van Dyck, however, eventually did decide to go over to Antwerp. Affairs in England were at an acute strain, and the royal service was no longer one of security and profit. The king left London on his campaign to the north, and removed his court to York. Thence the Marquess of Hamilton wrote to the Earl of Arundel on September 13, 1640: "My nobill Lord, your Lo: will be pleased to cause send this enclosed pase to Sir Antony Wandyke, and againe I crave your Lo: pardone for my not sending of it souner." Arundel, it will be noted, appears again as Van Dyck's friend and representative, as he had done twenty years before. Soon after this date the painter was in Antwerp, where on October 18, 1640, he was entertained with great pomp and magnificence by his brother-artists and other members of the Academy of Painting there, on the occasion of the Festival of their patron-saint, St. Luke.

Van Dyck found himself in Antwerp the acknowledged head of the Flemish School of Painting. As Van Dyck refused to finish the work of Rubens, Ferdinand no longer delayed this work, but intrusted it to Gaspar de Crayer. Van Dyck's feelings, however, were soothed by a fresh commission from the King of Spain. This appears to have made him decide to leave England, and make his permanent home at Antwerp, so that he prepared to return at once

to London to make arrangements for his removal. A rumour, however, reached him that the King of France contemplated decorating the galleries of the royal palace of the Louvre with a series of historical paintings. Van Dyck saw in this a possible realization of his long-cherished wish to execute a series of such paintings, which might put into the shade the works of Rubens in the Palais de Luxembourg at Paris. In January, 1641, he was at Paris trying to obtain the commission for this work. The French painters, however, combined against Van Dyck, as they did not appreciate his work, and probably resented his haughty manner. They succeeded in obtaining the commission for their own representatives, Nicolas Poussin and Simon Vouet, though the latter did not live to take any part in the work. Van Dyck was thoroughly exasperated and disheartened by his failure.

In May, 1641, he was back in London, recalled no doubt by the king, who required his services on the occasion of the marriage of his eldest daughter, the Princess Mary, to the youthful William, Prince of Orange, son of Van Dyck's former patrons, Frederick Henry and Amalia of Orange. The marriage was solemnized May 12. Van Dyck painted the bride and bridegroom together at full length, the young couple being little more than children at the time. This charming painting is now in the Ryksmuseum at Amsterdam, and may be regarded as the last expression of Van Dyck's genius. This commission and other portraits of the young couple kept Van Dyck still in England, though the state of his

health caused much delay in their completion.

Jane Drummond, Countess of Roxburghe, who had been governess to the royal children, wrote from Richmond Palace on August 13, 1641, to Baron de Brederode at The Hague, saying: "Le malheur m'en a tant voulu que Monsieur Van Dyck a presque toujours esté malade, depuis vostre depart de ce Pays, tellement que je n'ay pu avoir le portrait qu'il faisoit de monsieur le prince jusqu'à ceste heure. Mais il a promis asseurement a la Reyne qu'il auroit le vostre prest dans huict jours, et qu'il desiroit le porter lui-mesme avec un autre qu'il faisoit pour Madame la princesse d'Auranges. Il est résolu de partir dans dix ou douze jours de ce pays pour le plus tard: et en passant par l'Hollande il vous donnera le portrait de Madame."

Van Dyck apparently carried out his intention of leaving England, though he did not yet break up his establishment at

#### DEATH OF VAN DYCK

Blackfriars, probably because his wife was soon about to bear a In October, 1641, he was again at Antwerp, making arrangements for his future residence; but early in November he was again in Paris, probably to receive the final decision as to the paintings in the Louvre. His health now gave considerable cause for real anxiety, and he hastened his return to England. In a letter to M. de Chavigny, who had offered a commission to the painter from Cardinal Mazarin, Van Dyck writes that his health is too bad to permit of him accepting the commission, though he hoped, if it improved, to be at his command. This interesting letter, now in an English collection, is evidently dictated, and only signed by Van Dyck. In it he says "Cependant je m'estime extremement redevable et obligé et come je me troive de jour en jour pire, je desire con touta di diligensa de me avanser envers ma maison en Angleterre pour laquele donc je vous supplie de me fair tenir un pasport pour moy et cincq serviteurs, une carrosse et quatre sevaux." So with his carriage and four horses and his five servants, 'Signor Antonio' crossed the sea for the last time.

On Van Dyck's return to London it was evident that he was in a dangerous state of health. The king, greatly concerned, sent his own physician, probably Sir Theodore Mayerne, to attend him, offering a reward of £300 if the physician could restore the painter to health and life. But the hand of death was on Van Dyck, and the physician's efforts were fruitless. On December 1 Lady Van Dyck gave birth to a daughter, who was named Justiniana. On December 4 Van Dyck made his will. On December 9 the painter breathed his last, aged forty-two years, eight months, and seventeen days. His infant daughter was baptized on the very day that her father died. Two days later the remains of the famous painter were interred, as he himself directed in his will, in the great Cathedral of St. Paul, the spot chosen, as noted by Nisasius Rousseel, the king's jeweller, Van Dyck's friend and neighbour at Blackfriars, who attended the funeral, being near the tomb of John of Gaunt in the choir of the Cathedral. A monument was subsequently erected to his memory by the king's order, representing the Genius of Painting, the left arm leaning on a skull, and looking at his own face in a mirror, which he holds in his right hand, and below is the inscription:

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QVI
DVM VIVERET

MVLTIS IMMORTALITATEM
DONAVERAT
VITA FVNCTVS EST
CAROLVS I

MAG. BRIT. FR. ET HIB.
REX
ANTONIO VAN DYCK
EQVITI AVRATO
P. C.

Both grave and monument, with the mortal remains of Sir Anthony Van Dyck, perished with the cathedral in the Great Fire which devastated London in 1666.

### CHAPTER XIII

Will of Sir Anthony Van Dyck—His Widow and her Daughter—Marriage of His Daughter and Renewal of Pension—Van Dyck's Assistants and Pupils

CIR ANTHONY VAN DYCK made his will on his death-bed.' The document is written in English, and was made before a notary, Abraham Derkindee, to whom it was evidently dictated. A copy of the will is preserved in the Registry of the Prerogative Court of Canterbury at Somerset House (P.C.C. 151, Evelyn). Van Dyck describes himself as "borne in Antwerpe in Brabandt, weake of body yet injoyinge my sences memorie." He directs that his body shall be buried "in the Cathedrall Church of St. Paul in London." All his property in Antwerp, with the exception of two bonds amounting to £4,000, he leaves to his sister Susanna at Antwerp, for the maintenance of his illegitimate daughter, Maria Theresia Van Dyck, the said maintenance to be carried on in the event of his sister's death "by the foure Madams of the Nunnery where my said sister Susanna now liveth." Out of this property also 250 guilders were to be paid yearly to his other sister, Isabella. In the event of the death of both his sister and his daughter at Antwerp, the property at Antwerp was to come to his "lawfull daughter borne here in London on the first day of December Anno Dñi One thousand sixe hundred fortie and one Stilo Angliæ." All the rest of his estate "moneys debts pictures & goods bonds bills & writings whatsoever left behind mee in the kingdome of England with all such debts as are owinge & due unto mee by the Kings Matie of England or any of the Nobility or by any other person or persons whatsoever the same shall all with that which shalbe recovered thereof be equally divided betweene my wife Lady Maria Vandyke and my Daghter new borne in London aforesaid in just & equall portions." Should this daughter die her mother was to have half her portion and the other half was to go to his "other Daughter beyond sea." Should both children die the

income of the property at Antwerp was to be enjoyed for life by his wife, and the property then to pass to the children of his sister Catherina, wife of Adrian Dircke (Diercx). Van Dyck leaves legacies to the poor of St. Paul's and Blackfriars, and to all his servants. He appointed his wife, Mrs. Catharina Cowley, and Mr. Aurelius de Meghem, executrices and executor of his will. He leaves special legacies to Catharina Cowley, who seems to have nursed him in his illness, and also "for the being Guardian unto my Daughter till she bee eighteene years of age." The will was attested by the notary, witnessed by Derick Vanhoost, probably one of his servants, and proved on December 13, two days after his funeral.

There is nothing to show who the mother was of the daughter, Maria Theresia, whom Susanna Van Dyck had under her charge at Antwerp. As, however, she was married soon after this date, it is probable that she was born during his residence in Italy. Maria Theresia Van Dyck married Gabriel Essers, Drossaert van Bouchout, and settled at Lierre, near Antwerp, where her first child was baptized on February 16, 1642-3. Six other children followed, but no descendant by this line practised art. The family of Essers-Van Dyck was living in 1679 in Antwerp, where Maria Theresia

died a widow after 1697.

Van Dyck's widow was left, as directed in her husband's will, all his property in London, including his pictures and the debts owed to him by the king, the nobility and others. Such money as she could collect together evidently formed the nucleus of a considerable fortune. Vertue in his diaries says that "his widow was courted by divers of quality—at last she marryd one Price of Wales whose father expected much money to pay debts saying that pictures could pay no debts." Her second husband was Sir Richard Pryse, Baronet, of Gogerddan in the county of Cardigan, North Wales. She did not, however, survive her first husband long, for early in 1645 she was dead, having had no children by her second marriage. Meanwhile Van Dyck's house and studio at Blackfriars seem to have been looted by his servants. On March 25, 1645-6, Patrick Ruthven, the father of Lady Van Dyck, addressed a petition to Parliament, stating that his daughter was dead, and that all the pictures and works of art which Van Dyck had left in his house at Blackfriars had disappeared, part of them having already been smuggled on to the Continent by one 148

## MARRIAGE OF HIS DAUGHTER

Richard Andrew. Ruthven prays for an injunction to prevent Andrew from removing the rest of the collection, but without much success, for on February 26, 1647-8, he was obliged to renew his petition with further complaints against Andrew.

Van Dyck's infant daughter, Justiniana, was thus left an orphan at the age of three and a half years. Her good aunt, Susanna, who now became her guardian, on April 28, 1645, gave a power of attorney to Jan Hooff, widower, who had formerly been an inmate of Van Dyck's house, to administer the property which the little girl now inherited. Justiniana was probably brought up in England, in the house of her stepfather, Sir Richard Pryse. Susanna Van Dyck, zealous for the child's welfare, and as a true daughter of her Church, sought to obtain the care of the child and her adoption into the Church of Rome. On November 24, 1649, the good béguine made a will, leaving her property to her brother's bastard daughter, Maria Theresia, but providing for Justiniana if she would come over to live in Antwerp and become a Roman Catholic. Towards the end of September, 1654, Theodorus Waltmannus Van Dyck, pastor of Minderhout, the painter's brother, came over to London to inquire after his niece, and if possible to bring her back with him to Antwerp. He found, however, that the girl, although only twelve years of age, had in 1653 been married to Sir John Baptist Stepney, third baronet of Pendergast in the county of Pembroke, so that his errand was in vain.

The wishes of Van Dyck's family were, however, destined to be realized. In the summer of 1660, Justiniana Stepney, with her husband and her maid, came over to Antwerp and took up their residence in her aunt's house, 'der Berg van Calvarien' in the Begijnhof. Further, all three of them adopted the Roman Catholic religion, and were baptized afresh in the church of S. Jacobus on August 19, 1660. Sir John Stepney and his wife even went through the marriage ceremony again. Justiniana inherited something of her father's genius as a painter. She gave to her aunt, Susanna, a painting from her own hand, representing 'Christ on the Cross with four Angels catching the Blood from his wounds,' which Susanna Van Dyck bequeathed to her friend and executrix, Maria de Hondt. Cornelis de Bie in his 'Gulden Cabinet' includes Justiniana Stepney among the notable female painters.

Sir John and Lady Stepney returned to London, and after the Restoration Justiniana petitioned the king for the arrears of

pension which were still owing by the Crown to the estate of her father, Sir Anthony Van Dyck. Charles II. agreed by patent of May 5, 1662, to continue the pension of £200 a year, which his father had granted to Van Dyck, to the painter's daughter. It seems, however, to have been paid very irregularly, for in May, 1663, Lady Stepney petitions the king as to the stopping of her pension, adding: "the Estate of her said Father being all wrongfully kept from her and Imbezled by those with whom the same was Intrusted in time of the late War." On December 27, 1664, Susanna Van Dyck died at Antwerp, leaving her property to be divided between her brother's two daughters. Lady Stepney had to petition the king again for funds to go over to Antwerp, saying that she had "occasion to goe for Antwerp in Brabant to looke after a small fortune left her by her Ant there web she may bee in danger of Looseing unlesse she speedily repaire thither," and asking for the payment of £300 owing to her for arrears of pension. Sir John and Lady Stepney were in Antwerp from November 12, 1665, to the end of January, 1666, settling the inheritance, and then returned to England.

Justiniana appears on the death of Sir John Stepney to have been remarried to one Martin Carbonell. She was dead some time before July 6, 1690, on which date her daughter, Anna Justiniana Stepney, then of age, came to Antwerp on behalf of her brother, Sir Thomas Stepney, Baronet, then on military service in Zeeland, to see after the affairs of her two sisters, Priscilla and Mary Stepney, who had entered the convent of the Order of S. Theresa at Hoogstraeten. The last baronet died in 1772, leaving two daughters only, the elder, Elizabetha Bridgetta, married to Joseph Gulston, M.P., and the younger, Justiniana Maria, married, first to Francis Head, and secondly to Andrew Cowell, from whom the present Sir Arthur Cowell-Stepney, Baronet, is descended. In the descendants of these two ladies the legitimate descent from Sir Anthony Van Dyck is vested. In 1703 Martin Carbonell, the second husband of Justiniana Van Dyck, made a fresh attempt to obtain payment of the debts still due to the painter's estate.

It has already been stated that Van Dyck, like his master Rubens, employed a number of assistants to help him with his work. This practice he seems to have commenced at Antwerp, and the account of his method given by Jabach bears this out. The assistance given to him at Genoa by Jan Roos and Michael of

### VAN DYCK'S ASSISTANTS

Antwerp could hardly have amounted to the same extent as that given by other artists when he had once set up his permanent atelier at Antwerp. Jean de Reyn, a native of Dunkirk, worked for Van Dyck at Antwerp and accompanied him to England. Jan van Bockhorst, known from his great height as 'Lange Jan,' has been classed among the pupils of Van Dyck, but he seems rather to have belonged to the school of Jordaens. The painters, Thomas Willeborts, called Bosschaert, Theodor Boeyermans, and Pieter Thys (or Tyssens), have been classed among his pupils, but could be better described as imitators of his style. The last-named painter, however, is said to have joined him in England about 1639 for a short time only. David Beck (or Beeck) of Delft, afterwards portrait-painter to the Queen of Sweden, is said to have worked under Van Dyck for a short time in 1640, and also Matthäus Merian, the younger, of Frankfurt-am-Main. Care must be taken to distinguish the portraits by these artists, which are often of great excellence,

from those that are really the work of Van Dyck.

Of the foreign artists who were connected with Van Dyck's studio in London, the best-known was Remigius van Leemput, of Antwerp, known among his contemporaries as 'Mr. Remy' or 'M. Remée,' who was a skilful copyist, but does not appear to have produced any original work. Van Leemput was one of the chief purchasers at the sale of King Charles's collection, and some important paintings were found in his possession after the Restoration. He died in 1675, and his collection of pictures and works of art was advertised for sale by auction at Somerset House in May, 1677. Hendrik van Steenwyck, the younger, of The Hague, the architectural painter, was introduced by Van Dyck to the court of Charles I., where he obtained great credit for his skilful effects of perspective in paintings, some of which were on a very small He was employed by Van Dyck, and also by Mytens, to draw architectural backgrounds into their portraits. Van Dyck drew his portrait for the 'Iconographie.' Jan van Belcamp was another artist much employed as a copyist and assistant in London during the residence of Van Dyck. He was occupied in copying for the king portraits of an earlier date on a larger scale to suit the royal palaces, some of which are still to be seen at St. James's Palace and at Hampton Court. It is uncertain whether he was actually employed as a regular assistant to Van Dyck, or whether he was merely called in from time to time to carry out special pieces

of work, such as perspective backgrounds in the style of Steenwyck, in which he seems to have had great skill. A full-length portrait of Henrietta Maria, in bluish green satin, lately acquired for the National Portrait Gallery from Mulgrave Castle, which may perhaps be attributed to Van Belcamp, has a perspective background of this sort, evidently copied from one by Steenwyck, such as that in the great portrait of Charles I. by Daniel Mytens in the Royal Gallery at Turin. Van Belcamp was concerned, like Van Leemput, in the sale of King Charles's collection, and was dead in 1653. The registers of St. Anne's, Blackfriars, contain entries of the following burials:

"Jasper Lanfranck, a Dutchman, from Sir Anthony Vandikes, buried 14th February, 1638."

"Martin Ashent, Sir Anthony Vandike's man, buried 12th March, 1638."

It is probable that of these two men, the former, Lanfranck, was one of Van Dyck's assistants, and the latter, Martin Ashent,

merely a servant in his household.

The most interesting personality among the assistants of Van Dyck was William Dobson, the Englishman. Dobson was the son of parents in a good station, his father being a Master in the Alienation Office, and a friend of the great Francis Bacon, Lord Chancellor of England, at St. Albans. Owing to his father's extravagance the young Dobson was forced to earn his living, and adopted the profession of a painter. He appears to have studied under Francis Clein, the manager of the tapestry works at Mortlake, but was apprenticed to Robert Peake, a painter and picture-dealer in Holborn. Peake was the son of Robert Peake, serjeant-painter to James I., who was one of the 'picture-makers' so common in the first years of the seventeenth century, when small hard and dry panel-portraits were turned out by the score among the dealers' shops in London. The younger Robert Peake kept such an establishment together with his brother, William Peake, on Snow Hill near Holborn Conduit. Here, like their father, they sold portraits, copies of paintings, and engravings. Besides Dobson for painting, they employed the celebrated William Faithorne as an engraver. During the Civil Wars, Robert Peake distinguished himself at the defence of Basing House, in which, curiously enough,

# WILLIAM DOBSON

both the engravers Faithorne and Hollar took part, and was knighted by the king for his services. The story goes that Van Dyck was passing down Snow Hill, when he saw in the window of Peake's shop a portrait which struck him so much that he went in and inquired for the author. Being directed to Dobson's residence, Van Dyck found him working in a garret and in great poverty. Van Dyck therefore took him into his employment, and eventually recommended him to the king and to his noble sitters. After Van Dyck's death Dobson stepped into the vacant place in the royal service. He was appointed serjeant-painter to the king, and even to be groom of the privy-chamber. In this capacity Dobson attended the court at Oxford, where the king, Prince Rupert and others sat to him, and for a time he was overwhelmed with fashionable commissions. The failure of the royal cause, however, brought about a change in Dobson's fortunes, and he fell into pecuniary trouble, was thrown into a debtors' prison, and died in 1646, at the age of thirty-six only, less than five years after his master.

Dobson had great skill as a painter, and his works are now beginning to be valued according to their merit. In his earlier days he was employed among other patrons by the famous gardeners and antiquaries at Lambeth, the Tradescants, and a very remarkable series of portraits by Dobson of this family is still preserved in the Ashmolean Collection, now in the University Galleries at Oxford. His later portraits and groups are all in the manner of Van Dyck, and in some of them, such as the two portraits of 'Endymion Porter' in the National Gallery and the National Portrait Gallery, the portrait of himself formerly in the collection of Sir Robert Peel, the portrait group of his own family at Hampton Court, the portrait group of 'Francis Carter (?) and his Family' in the National Gallery of Ireland, and other similar paintings, he shows powers which render him worthy of mention even by the side of his master, Van Dyck. A study of the genuine paintings by Dobson and the portraits painted by Van Dyck during the last two or three years of his life leads to the opinion that Dobson was for a time the principal assistant employed by Van Dyck, especially in the silks and satins of his female portraits. A number, moreover, of reputed replicas by Van Dyck's own hand, such as the portraits of 'Inigo Jones,' 'Van Dyck with a Sunflower,' and others, may also be safely attributed to Dobson.

I53

Another Englishman, James Gandy, has been reckoned among the pupils of Van Dyck. Gandy painted several portraits in Ireland while in the train of the Lord Lieutenant, the Duke of Ormonde. Pilkington, in his 'Dictionary of Painters,' says that "several of his copies after Van Dyck, which were in the Ormonde Collection at Kilkenny, were sold for original paintings by Van Dyck."

Another painter in London, who has been classed among the mere imitators of Van Dyck, was Adriaen Hanneman. Born at The Hague about 1601, Hanneman had been a pupil of Anthony van Ravesteyn there, and came to England as a pupil or assistant to Daniel Mytens. He had, however, a forcible style of his own, which was further developed by his association with the portraitpainter, Cornelis Jansen van Ceulen. Hanneman sought in marriage the daughter of Nicasius Rousseel, the king's jeweller, by his second wife Clara, sister of Cornelis Jansen, but was rejected. Hanneman painted a portrait of Cornelis Jansen with his wife and daughter, which Vertue himself saw in the house of Antony Rousseel (or Russel), grandson of the said Nicasius. The connexion is very interesting. Nicasius Rousseel, the jeweller, lived in Blackfriars near Van Dyck, and as a friend and neighbour he attended the great painter's funeral in St. Paul's Cathedral. The three painters therefore, Van Dyck, Hanneman, and Cornelis Jansen, may easily have met under the worthy jeweller's roof.

Hanneman's portraits have a strong and powerful vigour of their own, and though they are evidently based on those by Van Dyck as the style then in fashion, they are in scheme of colour and in actual handling quite capable of being distinguished from those of his greater contemporary. A careful expert examination would probably lead to the separation from the later portraits ascribed to Van Dyck of a number which may be attributed to Hanneman. Among these possibly may be ranked the two beautiful and justlyadmired portraits of 'Colonel Charles Cavendish' and 'Viscount Falkland' in the collection of the Duke of Devonshire at Devonshire House. A fine portrait of William III. as a boy, signed by Hanneman and dated 1664, is at Hampton Court, and it is evident from this that the brilliant portrait in the Hermitage Gallery at St. Petersburg, said to be that of William II. of Orange by Van Dyck, is really a portrait of William III. by Hanneman. The fine set of portraits of Constantyn Huygens and his family in the Royal Gallery at The Hague, was for many

#### SIR PETER LELY

years attributed for similar reasons to Van Dyck, but has now been restored to Hanneman. Hanneman is said to have accompanied Van Dyck to Antwerp in 1640, and thence to have returned to The Hague, where he continued to practise painting

with success, and died about 1668.

Nicasius Rousseel (or Russel), the jeweller, had a son, Theodore Russel, who lived for some nine years as assistant to Cornelis Jansen, and also served Van Dyck in the same capacity for a short period before that painter's death. He copied a great many of Van Dyck's portraits on a small scale in a very neat way, and these copies are frequently to be found in the royal and other collections. The same practice was carried on by his son, Antony Russel, who lived till 1743, and thus carried on the traditions of

Van Dyck right up to the days of Sir Joshua Reynolds.

Another well-known painter who has erroneously been classed among the pupils and assistants of Van Dyck was Peter Lely, or Van der Faes. Lely, who was a pupil of Frans de Grebber at Haarlem, did not come to England until April, 1641, when he came over as painter in the train of the young prince, William of Orange, on the occasion of his marriage to Princess Mary, the eldest daughter of Charles I. and Henrietta Maria. He is said to have worked at first for Van Dyck's friend, Geldorp, so that he quickly became a great admirer of Van Dyck, and after that painter's death modelled his style for the time being entirely on that of Van Dyck. In addition to this Lely seems to have acquired the bulk of the drawings, sketches, etc., left by Van Dvck, and to have collected a number of original paintings by the same painter, which were sold by auction after his death in 1680. A survey of the latest portraits by Van Dyck shows a certain kind of negligent indolence, of sentimental pose and restless flutter, which is quite opposed to the statuesque dignity of the portraits painted in his best periods at Genoa or at Antwerp. Shepherds, shepherdesses, nymphs, and other fantastic poses take the place of the warriors or statesmen of yore. Such artificialities easily become conventional and in the hands of Lely they became so to excess. Clever painter as he was, he smothered the grand traditions of Van Dyck beneath a false glamour of French affectation and conceit, until they perished for a time in wanton decay.

One artist who remains to be mentioned was Anne Carlisle, who appears to have been well born and to have had considerable

skill in painting. She was in favour at court, and her paintings were admired by Charles I. It is possible that she was one of Van Dyck's assistants, for it is recorded that Charles I. presented her and Sir Anthony Van Dyck "with as much Ultra-Marine at one time, as cost him above 500£." The scandal of the period imputed to Van Dyck a tenderer relation with the fair Mrs. Carlisle. She is mentioned, however, by Sir Theodore Mayerne in a treatise on painting, as "femme vertueuse, qui peint très-bien." A small portrait of Charles I., which bears the name of Anne Carlisle, is in the collection of Earl Brownlow at Belton House, Grantham. Anne Carlisle survived until 1680, and is mentioned with honour by Sir William Sanderson in his 'Graphice,' published in 1658. Sir Theodore Mayerne in the same manuscript in which he mentions Mrs. Carlisle, also alludes to a "M. Cary, disciple of Mr. Van Deick," in July, 1634.

George Jamesone, the portrait-painter of Aberdeen, sometimes known as the "Scottish Van Dyck," has been classed among the pupils and imitators of Anthony Van Dyck. This is highly improbable, chiefly because Jamesone appears to have been no less than eleven years senior in age to Van Dyck. A certain though not very strong similarity between the works of Jamesone and Van Dyck may be accounted for by the tradition that Jamesone, after practising for a time as a painter of portraits in Scotland in the hard dry manner on panel, went to Antwerp to study under Rubens, and was there a fellow-assistant with Van Dyck. Beyond the influence of the Rubens School in his works, there is nothing

to connect Jamesone with his great contemporary.

In the private collections in England portraits attributed to Van Dyck are numbered by the hundred, regardless of their merits. It is evident that it would have been a sheer impossibility for Van Dyck to have executed himself all these portraits during the short period of his life, only some six or seven years, which he spent in England, or even to have issued them from his workshop with little more than his name to denote his share in the work. The exhibitions of paintings by Van Dyck held at the Grosvenor Gallery in 1887, and at the Royal Academy in Burlington House in the early months of 1900, bore testimony to the misuse which has been made of Van Dyck's name, especially with reference to

## IMITATORS OF VAN DYCK

portraits. It does not require any very special powers of observation to distinguish four classes among the works ascribed to Van Dyck:

(1) Those which may safely be attributed wholly or for the main part to the painter's own hand.

(2) Those which were designed by Van Dyck, but executed almost entirely by his pupils, many being worked over by the painter, and issued from his *atelier* under his name.

(3) Copies by his pupils and assistants working under the immediate influence of Van Dyck.

(4) Paintings, resembling the work of Van Dyck, but really the work of another hand.

Taking the first class, those portraits which may safely be attributed wholly or for the main part to the painter's own hand, it has already been stated that outside the royal family Van Dyck's work was almost entirely confined to a few of the great families connected with the court, and to court officials. The extent of his actual personal share in this work remains very various and uncertain. The second class is perhaps the most numerous, for in England Art is and has been always governed by Fashion, the most fickle and the most careless of patrons, La Belle Dame sans Merci of Art. So long as they were in the fashion the lords and ladies of the court cared little about the technical excellence of a portrait, and in reality they would have been as placidly content, even in Van Dyck's lifetime, with the insipid fripperies of the Lely school, or the bewigged and vacuous postures of Kneller, had these styles happened to come into vogue. Van Dyck can hardly be blamed, if in response to the clamour of fashion he lowered his standard and adulterated his wares, in order to supply the demands of vainglorious Cavaliers or jealous and imperious ladies of rank. His own art remained undimmed to the last, and there was never at any time a stroke of his own brush which showed any weakness or faltering in his hand. As Mr. Claude Phillips has well said: "The clamorous impatience of fashion has ever been harmful to the painter, whether that painter be Raphael, Rubens, Van Dyck, Reynolds, Lawrence or Millais. When, however, our master was stimulated by his subject, and did his work himself, he painted with a sovereign skill, with a

command of all the resources of his art such as he had not at

any previous stage of his practice exhibited."

An anonymous writer in a manuscript in the Louvre, known as the "Manuscrit Goddé," is believed by M. Hymans, who has studied the manuscript carefully, to be François Mols of Antwerp, who collected during the eighteenth century many valuable notes on Rubens and his school, and especially about Van Dyck. owners of spurious Van Dycks at the present day may be to a great extent exonerated from the charge of trying to pass off copies as original works, since the notes of the said writer show that this practice had been well established within a century of the painter's death. He says, speaking of the portraits of Van Dyck's latest years in England: "Si ces portraits ont fait tort à sa mémoire, les copies qu'il faisait faire de ses ouvrages par des élèves qu'il voulait favoriser n'ont pas moins offusqué sa gloire aux yeux de bien des gens, car le temps, l'ignorance et la mauvaise foi ont fait des originaux du plus grand nombre des ces copies. Si l'on joint à cela le nombre d'autres copies qui ont été faites hors de sa vue ou après sa mort, de même que plusieurs originaux peints dans sa maison par ses élèves, dans un temps ou ceux-ci n'étaient point encore formés et que les demi-connaisseurs croient être aussi de sa main, on aura une liste prodigieuse de portraits médiocres ou mauvais qui passent chez quelques personnes pour être de ce grand peintre, dont un certain nombre sont en effet de sa main, mais dont le reste n'est que de ses copistes."

In these words Mols, if the anonymous writer be he, does justice to the art and to the memory of the great painter. It will

be seen that he distinguishes three classes of copies:

1. Copies made in the studio of Van Dyck by his best assistants and with his approval.

2. Copies made as mere exercises by inexperienced students.

3. Copies made after his death or without any reference to the painter or any authority from him.

It is to the first and third of these three classes of copies that so many of the so-called portraits by Van Dyck in English private collections belong. That their number should be so great is not



THE VIRGIN AND CHILD WITH THE ABBÉ SCAGLIA

In the collection of Miss Alice de Rothschild





#### COPYISTS OF VAN DYCK

surprising, for after the painter's death and during the general suspension of all art-patronage during the Civil Wars and the greater part of the Commonwealth, the pupils and assistants of Van Dyck had ample leisure for copying those works by their master to which

they could obtain access.

George Geldorp, Van Dyck's former friend and host, was probably one of the chief agents in this business. An indifferent painter himself, he seems to have made his house in Drury Lane a kind of centre for artists, and at the time of the dispersal of Charles I.'s collection a number of works of art were saved or taken in exchange for money due from the Crown, and stored in Geldorp's house, where they were found at the Restoration. Vertue notes that "Geldrop painter of Antwerp [had] at his house in Archer Street Jan. 4, 1658, abundance of copies of Ritrattoes of Vandyke; several that were the King's Pictures, Italian and others."

Vertue also notes that "Weesop, painter, came here in the time of Vandyke, 1641, lived here till 1649 then went away, but said he would never stay in a Country where they had cut of their king's head in the face of all the world and was not asham'd of the action.

Many pictures painted by him pass for Vandyke."

Another noted copyist of Van Dyck's portraits was Henry Stone, the eldest son of Nicholas Stone, the famous statuary, and generally known as 'Old Stone' to distinguish him from his younger brothers, Nicholas and John Stone. Henry Stone was never a pupil or even an assistant of Van Dyck, for he passed the greater part of his life in Holland, France and Italy, and did not return to England until 1642, after Van Dyck's death. Stone then devoted himself to copying, and was particularly successful in the

copies which he made from portraits by Van Dyck.

These artists were probably only a few among the many who found it profitable to copy the paintings of Van Dyck. The copies by Remigius van Leemput were usually on a small scale, as were those of Theodore Russel, to which allusion has already been made. As the fashion for portraits by Van Dyck declined during the Dutch influence of William III., and at the gloomy German court of George I., it is not likely that making copies from Van Dyck would continue to be a lucrative profession. But in the age of Sir Joshua Reynolds and Gainsborough the taste for Van Dyck was greatly revived, chiefly owing to the influence of those two great painters, both of whom were assiduous students and copyists of

Van Dyck's work, although of course the copies made by them were entirely for their own benefit and instruction.

It is to be hoped that at the present day owners of portraits, who pride themselves on their ancestry, will refrain from claiming as the genuine work of the incomparable Van Dyck the many cold and vapid copies, which exist, unfortunately, in so great a number.



PORTRAIT OF VAN DYCK. From his own etching.



# CHAPTER XIV

Engraving in the Netherlands—The 'Iconographie' of Van Dyck—Van Dyck as an Etcher

O account of the life and works of Anthony Van Dyck would be complete without some notice of the famous series of engraved portraits which is known as the 'Iconographie' or the 'Centum Icones' of Van Dyck. This series not only forms in itself a most important collection of the painter's actual work, but also ranks among the most remarkable and inter-

esting productions of the engraver's art.

The art of engraving reached a high pitch of excellence at Antwerp, though the great pre-eminence of painting among the Fine Arts had led to a decline in the use of engraving as a vehicle for original pictorial expression, such as had been the case with Albrecht Dürer, Lucas van Leyden, Hendrik Goltzius and others, and was soon to be employed with such conspicuous success by Rembrandt and other artists of the Dutch School. North of the Alps in Germany and the Netherlands both the arts of painting and engraving retained for a long time the traces of their early connexion with the arts of the goldsmith, the jeweller, or the glasspainter, which accounts for much of the cramped formality which prevailed in them. When, however, the northern artists began to cross the Alps and visit Italy, they acquired and brought back with them certain new ideas both of painting and engraving, in both cases often of questionable value. With regard to engraving the Flemish artists in particular adopted readily the easy academic grace and freedom of the Italian etchers, such as Agostino Carracci, Tempesta, and other similar artists, but being devoid of the same innate feeling for natural charm and style, they soon let the art of original engraving run to seed and decay in their hands. On the other hand the idea of using the engraver's art for mere translation of painting into black and white, yoking it as it were to the painter's art, which had been introduced with such success by Raphael and his followers, was one which appealed readily to the practical minds of the northern artists. The engraver came thus

to look upon his art as merely ancillary to that of the painter, and from an early age his hand was trained to copying the drawings and paintings of others and not to original production of his own. The art of engraving was quickly vulgarized and debased, and the world of art was flooded with the works of indifferent Flemish artists, such as Marten de Vos, Marten van Heemskerk or Johannes Stradanus, engraved with skill and ease by the family of the Sadelers in Germany, and other engravers of the same facile,

featureless, and mechanical school.

Indifferent, however, as these engravings were as works of art, they yet formed a new and useful vehicle for popular expression, and it was not long before they began to be used as an important supplement to the writers and printers of books. Whereas on the one hand the realistic art of the Brueghels appealed through the agency of engraving to the imagination of an illiterate folk, and laid the foundation thereby of the whole genre school in the Netherlands, on the other hand the Church, and especially the Jesuits, saw in the art of engraving a similar means of reaching the minds of the people. The great printing press set up by Christopher Plantijn at Antwerp was the principal agent in the dissemination of Jesuitical literature, and the refined and enlightened intellects of the early managers of the Plantijn Press combined to issue works which were both influential from the religious point of view and were in themselves of the highest merits as artistic productions.

Rubens, whose mind could range over the whole field of art and survey the future with as much ease as it studied the past, was not slow to perceive the great value of the services which the engraver might perform for him. Rubens, however, was not content with merely outlining works of a moderate size and importance for translation into engraving by artists over whom he had no control. He devoted a considerable amount of time and attention to the foundation and direction of a special school of engravers, mainly devoted to the translation and reproduction of his own paintings. As Rubens had rescued the art of the Flemish painters from its downward path, so did he elevate that of the engraver back to a high level, although in the secondary group of translators. Under his inspiring influence a number of young engravers grew up whose works often attain to the highest point of excellence in the merely technical side of their art. Such were

# ENGRAVING IN THE NETHERLANDS

the brothers Schetselen (Scheltius) and Boetius van Bolswert, Lucas Vorsterman, Paul du Pont (Pontius), the De Jodes, and others, who rank among the finest exponents of the engraver's art. Rubens kept entire control over their work under his direction, and the reductions from his vast compositions were either made by himself, or under his immediate direction by the best draughtsmen among his assistants, such as Anthony Van Dyck and Erasmus Quellinus. So important did the commercial value of these engravings become, that in 1619 Rubens applied to the Regents of the Netherlands for a special privilege to protect his

property in them, but without success.

Anthony Van Dyck was from his early youth associated with the principal engravers in the school of Rubens, such as the De Jodes, as well as with the Brueghels, whose fame owed so much to the reproductive skill of the engraver. He would naturally not fail to see the advantage that Rubens and the Brueghels gained from the multiplication of their works, both from the view of their artistic reputation and from the actual commercial profit accrued. Allusion has already been made to the tradition, handed down from Sir Kenelm Digby, that Van Dyck was first employed by Rubens on work for his engravers. When Van Dyck returned from Italy and established himself at Antwerp as an independent painter, and one whose renown extended beyond his own country, he began at once, in imitation of Rubens, to utilize the school of engravers at Antwerp, and to superintend the reproduction of his own works, the process adopted being the same. The Bolswerts, Paulus Pontius, and the De Jodes were all employed by him, or by the printsellers who were concerned in this particular business, and it is possible to discover from the engravings made by these artists from the works of Van Dyck some of the principal paintings completed by the painter at Antwerp. Lucas Vorsterman was away in England, and did not return until about 1630. It is evident that Van Dyck exercised, like Rubens, a personal supervision of the engravings for his works; for, when in England, he expressed his dissatisfaction, as Vertue records, with the engravings made by Wenzel Hollar, the Earl of Arundel's favourite engraver, saying that Hollar was quite unable to enter into the true spirit of his drawing.

Apart from the advantages of commerce and publicity, these engravings afforded an occasion for a suitable or opportune com-

pliment by inscribing on the plate a dedication to some influential magnate or Church dignitary, or to personal friends and relations. For example, Van Dyck himself dedicates the engraving by Pontius of his 'Nood Gods' at Madrid and Berlin to his sister Anna, the nun in the convent of the Facons; the engraving by Pieter de Jode the younger, of his 'St. Augustine' to his sister Susanna, the beguine, and the engraving by Scheltius van Bolswert of his beautiful Repose in Egypt' at Munich to his brother, Theodorus Waltmannus Van Dyck, the Canon of St. Michael's Church at Antwerp. The engraving by Scheltius van Bolswert of his 'Virgin and Child with St. Catherine,' in the collection of the Duke of Westminster, Van Dyck dedicates to his friend, the Augustinian Father Gaspar van der Meiren; and that by Paulus Pontius of 'The Mystic Marriage of the Blessed Hermann Joseph, to John Chrysostom van der Sterre, Abbot of his brother's Church of St. Michael. It has already been noted that Van Dyck dedicated the engraving by Lucas Vorsterman of the beautiful 'Nood Gods,' painted in 1634 for the Abbé Scaglia, to George Gage, whose acquaintance he had made ten or twelve years before in Rome.

On some of the engravings from paintings by Van Dyck the name appears, as publisher, of Martin van den Enden. This individual dedicates an engraving by Bolswert from Van Dyck's 'Repose in Egypt with a Dance of Angels' to Gaspar Nemius, Bishop of Antwerp; another engraving by Bolswert from 'Christ crowned with Thorns' to Paulus Halmalius, a noted amateur at Antwerp; and that from the great 'Crucifixion' at Ghent to the commander-in-chief, Francisco de Moncada, whose portraits by Van Dyck have already been described. It is difficult to conjecture whether the idea of publishing a series of engravings from Van Dyck's portraits originated with the painter or with the said Martin van den Enden. It was probably with the latter, for the idea was by no means a new one, and the venture was most probably of a merely commercial character. Similar collections of engraved portraits had been published from time to time during the last fifty years or so, such as the collection of artists' portraits edited by Lampsonius, and published by the engraver Hieronymus Cock at Antwerp in 1572. The chief novelty about the publication of Van Dyck's portraits lay in the whole series being taken from the works of a single painter.

The scheme of publication suggests the mind of a man of



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# ADAM DE COSTER." STUDY FOR THE GONOGRAPHIE

From the original in the British Museum

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# THE 'ICONOGRAPHIE' OF VAN DYCK

business rather than that of an artist. The plan of the original edition was to issue three series of portraits, the first containing those of princes and distinguished military commanders, the second celebrated statesmen and savants, the third artists and amateurs. The last series was by far the largest, amounting to fifty-two out of eighty, the first contributing sixteen, the second only twelve. There is no evidence to show that these three series were ever issued by Martin van den Enden as one complete publication, or that this was ever contemplated. Certain differences in the lettering of the plates, the watermarks of the early impressions, and similar small technical details seem to denote that the three series were issued separately and at intervals of time from each other. A drawing, in the collection of Claude A. C. Ponsonby, Esq., for the portrait of Carlo Colonna, engraved by Paulus Pontius and issued in the first series, bears the date 1628, which may possibly be genuine, but does not necessarily give a clue to the date of publication. On the other hand, it is clear from a letter preserved in the British Museum, addressed by Van Dyck in August, 1636, to Francis Junius, librarian to the Earl of Arundel, asking him to suggest a suitable inscription for the engraved portrait of Sir Kenelm Digby, which he was about to publish, and which forms part of the second series issued, that this series was not completed before that date, and that Van Dyck took a personal interest in the publication. Lucas Vorsterman, who engraved several portraits for the series, and finished one plate which Van Dyck had begun himself, did not return to Antwerp from England before 1631, and as his engravings of Gaston of Orléans and Spinola appear in the first series, it is unlikely that this was issued before Van Dyck's removal to England. The portrait of the Abbé Scaglia, issued in the second series, bears the date of his death on May 22, 1641, though this may have been added later on the plate.

The method of procedure would seem to have been as follows. Van Dyck himself made in his own inimitable way a sketch in black chalk of the portrait selected to be engraved. This was taken either from one of his own completed works or from a drawing made by him as a memorandum of an earlier occasion. It does not seem likely, except perhaps in the case of some of the artists, that the drawings for this particular purpose of publication were actually taken from life. The drawings for the portraits of the celebrated Generals Gustavus Adolphus of Sweden, Tilly,

and Wallenstein appear to have been taken from portraits by other hands, and in one case, that of the celebrated Justus Lipsius, Van Dyck does not seem to have shrunk from actually copying a portrait painted by Rubens. These chalk drawings, of which many exist, mostly in reverse to the print, are executed with Van Dyck's most masterly vigour of expression. They appear to have then been handed over to one of the competent artists, trained for this purpose in the school of Rubens, who made from them in oils a finished portrait in grisaille or monochrome, as a guide to the engraver, to whom the drawings were next intrusted for the actual process of engraving. Many of these small grisaille portraits exist, most carefully finished and capital renderings of Van Dyck's style, but it is not possible on any grounds to ascribe any of them, as has often been done, to the hand of the painter himself. It might be supposed that the finished drawing in grisaille would be submitted by the artist for the painter's approbation before it was handed to the engraver, but as the whole series seems to have been carried to completion during Van Dyck's residence in England, such a procedure would have been cumbrous and unnecessary.

The first series, that of princes and commanders, consisted of sixteen portraits, as follows: Albert, Duc d'Arenberg and Marguérite, Duchess of Orléans, engraved by Scheltius Bolswert; Carlo Colonna, Alvarez Bazan, Marqués de Santa Cruz, Emanuel Frockas y Pimentel, Conde de Feria, Felipe de Gusman, Marqués de Legañes, Gustavus Adolphus, Marie de' Medicis, John, Count of Nassau, and Thomas de Savoie-Carignan, engraved by Paulus Pontius; Gaston, Duc d' Orléans and Ambrogio Spinola, engraved by Lucas Vorsterman; Jean, Comte Tserclaes de Tilly, engraved by Pieter de Jode the elder; Geneviève D'Urfé, Marquise de Havré and Albert of Wallenstein, engraved by Pieter de Jode the younger; and Juan Lelio Blancatcio, engraved by Nicolas Lauwers. Of these sixteen portraits, those of the heroes of the Thirty Years' War, Gustavus Adolphus, Tilly and Wallenstein were taken from some outside source, and the rest, except those of Bazan and Blancatcio, taken from important portraits already

mentioned in the text.

The second series, that of statesmen and savants, consisted of twelve portraits, as follows: Caspar Gevartius, Constantyn Huygens, Albertus Miræus, and the Abbé Scaglia, engraved by



CASPAR GEVARTIUS.

STUDY FOR THE "ICONOGRAPHIE."

In the Print Room at the British Museum.



#### VAN DYCK AS AN ETCHER

Paulus Pontius; Paulus Halmalius, Erycius Puteanus, and Theodorus van Tulden, engraved by Pieter de Jode the younger; Nicolas Peiresc, engraved by Lucas Vorsterman; Sir Kenelm Digby, engraved in London by Robert van Voerst; and two portraits which Van Dyck had commenced to engrave with his own hand, Antonius Triest, completed by Pieter de Jode, and Jan van den Wouwer, completed by Paulus Pontius. Of this set, the portraits of Miræus, Scaglia, Digby, Triest and Van den Wouwer, are taken from well-known portraits, and the portraits, drawn by Van Dyck, of Huygens and Peiresc have been alluded to in the text.

The third and largest series, that of artists and amateurs, consisted of fifty-two portraits as follows: Jean Baptiste Barbé, Adriaen Brouwer, Martin Pepyn, and Sebastian Vrancx, engraved by Scheltius Bolswert; Hendrik van Balen, Jacob de Breuck, Gaspar de Crayer, Cornelis van der Geest, Gerard Honthorst, Daniel Mytens, Palamedes Palamedesz, Paulus Pontius, Jan van Ravesteyn, Theodor Rombouts, Peter Paul Rubens, Gerard Seghers. Adriaen van Stalbemt, Hendrik van Steenwyck, Theodorus van Loon, Simon de Vos and Jan Wildens, all engraved by Paulus Pontius; Jacob de Cachiopin, Jacques Callot, Wenceslas Coeberger, Deodatus Delmont, Antonius Van Dyck, Hubert van den Eynden, Theodorus Galle, Orazio Gentileschi, Pieter de Jode the elder, Jan Livens, Carel de Mallery, Joannes van Mildert, Jodocus de Momper, Cornelis Sachtleven, Cornelis Schut, Pieter Stevens, Lucas van Uden, and Cornelis de Vos, all engraved by Lucas Vorsterman; Adam de Coster, Jacob Jordaens, Andreas Colyns de Nole, Cornelis Poelenburg, and Jan Snellincx, engraved by Pieter de Jode the younger; Artus Wolfart, engraved by Cornelis Galle the elder; Michel Mierevelt, engraved in Holland by Willem Jacobsz Delff; Franciscus Franck the younger, and Willem Hondius, engraved in Holland by Willem Hondius; Inigo Jones, Robert van Voerst, and Simon Vouet, engraved in London by Robert van Voerst; and one portrait, that of Antonius Cornelissen, commenced by Van Dyck himself, and completed by Vorsterman. The majority of these portraits seem to have been done from drawings. It seems to have been Van Dyck's habit to collect the portraits of such artists as he met or among whom he lived. friends and contemporaries in the art-world at Antwerp owe Van Dyck a special debt of gratitude for having thus preserved their memory and recorded their fame. Not only did Van Dyck include

his special friends such as Rubens, Van Balen, Snellincx, Wildens, and De Jode, but he also included those painters who were the most serious rivals to Rubens and himself, such as De Crayer, Rombouts, Schut, and Jordaens. His admiration of the works of other portrait-painters is shown by the trouble which he took to include portraits of Mytens, Honthorst, Livens, Mierevelt and Ravesteyn. Some of the Dutch artists he must have drawn during his visit to Holland, but it is remarkable that he should not have

included in the series a portrait of Frans Hals.

In three of the plates mentioned in this first list, Van Dyck appears to have actually handled the etching needle himself. In Italy Van Dyck would have had many opportunities for studying the works of the Italian etchers, and he certainly was acquainted, probably at Florence, with Jacques Callot, the famous French etcher, since his portrait is among the artists depicted in the 'Iconographie.' It would not appear that Van Dyck intended from the first to take a part in the actual engraving of the portraits in the 'Iconographie,' but rather that he was led to it, either by a wish to put more style into the engravings themselves, or else to try his hand at one of the most fascinating of arts, that of the painter-etcher. It must have been in Antwerp that he commenced to practise the art, for an etching by Van Dyck, representing 'Ecce Homo,' is dated 1630 on an impression in the Albertine collection at Vienna, and another, representing 'Titian and his Mistress,' appears to belong to the same date. Both these compositions are after Titian and date back to his Italian journey. The latter is dedicated to his friend Lucas van Uffel, who probably possessed the original picture, and its source is clearly shown by a sketch of the same subject in the Chatsworth sketch-book, against which Van Dyck has written Mors Titiani. It is not certain whether these two plates were actually intended by Van Dyck for publication, as they were afterwards heavily worked over by Lucas Vorsterman, and their original character quite removed. same doubt would apply to the original etchings, which were subsequently inserted in the 'Iconographie.'

After the death of Van Dyck in 1641, the original eighty plates of the 'Iconographie,' as described, passed at some time or another from the hands of Martin van den Enden to those of another publisher at Antwerp, by name Gillis Hendricx. In addition to these Hendricx acquired fifteen plates etched by Van



LUCAS VORSTERMAN.
From an etching by Van Dyck.



#### THE 'CENTUM ICONES'

These consisted of five portraits, of which Van Dyck had only etched the head, namely those of himself, Frans Snyders, Paulus Pontius, Paulus de Vos, and Guilliam de Vos, which were now completed with the burin and entirely re-worked; five portraits, which were so far completed by Van Dyck as to need only the addition of a background, engraved with the burin, to complete them for publication, namely those of Jan Brueghel, Franciscus Franck the elder, Adam van Noort, Lucas Vorsterman, and Hans de Wael; and five portraits, which for some reason or other were printed just as they were left by Van Dyck himself, namely Pieter Brueghel, Jodocus de Momper, Jan Snellincx, Justus Suttermans, and one of Erasmus, after Holbein, which was quite unfinished and had probably been discarded by Van Dyck as a failure. The portraits also of Van Dyck himself, Pontius, De Momper and Snellincx, had been replaced by other plates in the original edition.

These fifteen plates were now used by Hendricx in a new edition of the 'Iconographie,' which, by the addition of six more portraits; Andries van Ertvelt, and Mary Ruthven, engraved by Scheltius Bolswert; Pieter de Jode the younger, engraved by himself; Isabella Clara Eugenia, Francisco de Moncada, and Wolfgang Wilhelm of Pfalz-Neuburg, engraved by Vorsterman; brought the number of plates up to one hundred. This edition was published in 1645, and became known as the 'Centum Icones.'

The portrait of Van Dyck, etched by himself, was worked up into a title-page for this edition by the engraver J. Neeffs, the head being placed upon a pedestal which bears the title of the work, as follows: Icones Principum, Virorum Doctorum, Pictorum Chalcographorum Statuariorum, necnon Amatorum Pictoriæ Artis Numero Centum ab Antonio Van Dyck Pictore ad vivum expressæ eiusque sumptibus æri incisæ.

Another edition of the 'Centum Icones' was published by Hendricx, who added five more plates. The plates, however, in this edition do not bear the initials of Gillis Hendricx, who may not himself have been responsible for the edition. A further edition appeared in 1660, and in 1665 the plates, then numbering 110, were in the hands of an engraver, François Foppens, at Brussels. During Van Dyck's lifetime a similar series of engraved portraits by Van Dyck was projected by a contemporary painter and engraver, Jan Meyssens, but never completed, only about

thirty portraits being engraved. Early in the eighteenth century an entirely new edition was published by one H. C. Verdussen, containing 124 portraits, and including some of those originally published by Meyssens. Another edition, in two folio volumes, containing 125 plates, with biographies of the persons represented, was published by MM. Arkstée and Markus at Amsterdam in 1759. Subsequently the worn-out plates passed into the hands of a printseller, Van Marcke, at Liège, who disposed of them to the Chalcographie of the Louvre in Paris, where they now remain.

It will be noted that the title-page to Hendricx's edition of the 'Iconographie' contains an explicit statement that the publication was undertaken at the painter's own expense. It should also be noted that this statement does not appear until four years after the painter's death. Moreover, on a similar title-page, apparently an alternative version, but discarded, these very words are omitted. If the engraved plates were at Antwerp, they would, had they remained the painter's property, have passed under his will to his sister Susanna and his daughter Maria Theresia, and it would hardly have been possible for Hendricx to have made such a statement without their knowledge and consent. The plates etched by Van Dyck himself may have been left by the painter with his sister Susanna, who had charge of all his property in Antwerp, when he went to England, and in their incomplete state not considered by Martin van den Enden fit to include in the original edition.

These etchings, however, when printed as they left the hands of Van Dyck, are among the most highly-prized treasures of the engraver's art. In them Van Dyck shows not only the ease and elegance of his own particular style in portraiture, but also such a complete mastership of the technical process, considering the short time which he seems to have devoted to it, that he is enabled through the marvellous skill and restrained dexterity of his hand to convey, by a few strokes in black and white, the modelling of a head, the expression of the features, and the interpretation of a person's character. These etchings stand alone in the history of engraving. Compared with them the portraits engraved by Albrecht Dürer seem laboured and obscure; those by Rembrandt to suggest exercises in chiaroscuro, or mere practice-studies with the needle; those by Whistler to display technical skill at the sacrifice of actual human interest. The head of Van Dyck, as etched by himself,



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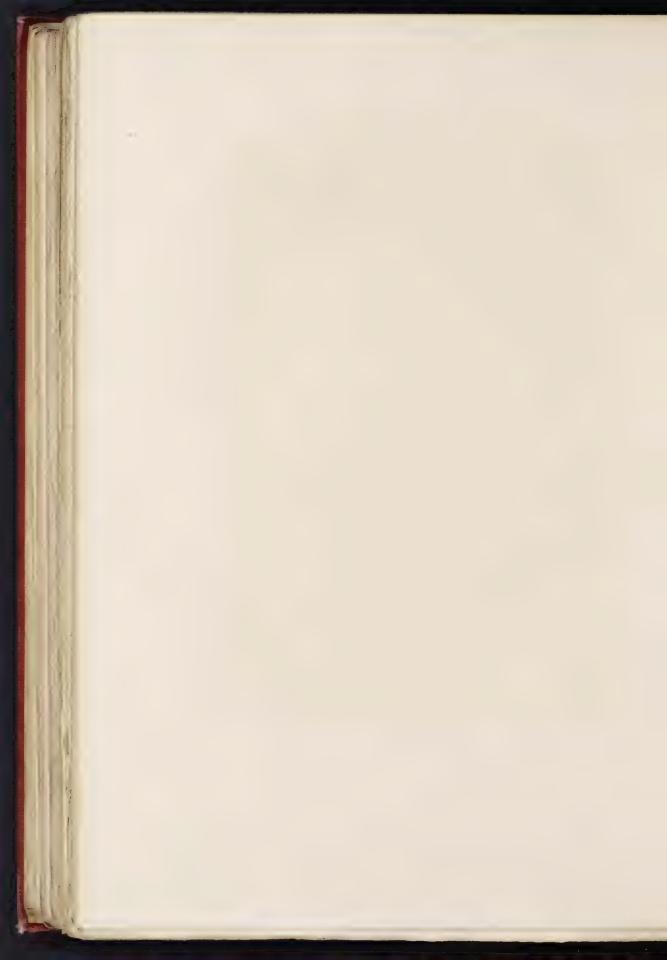




THE TRIUMPH OF CUPID

From the original in the British Museum





#### VAN DYCK AS A DRAUGHTSMAN

and that of Snyders are among the most exquisite pieces of engraving that the art has ever produced. A tribute to the excellence of Van Dyck's work is the rapid disappearance of the peculiar qualities displayed in the original etchings directly they came under the hand of another engraver. Even the skilled hands of Pontius and Vorsterman could not help destroying the individual charm of Van The etching of Van Dyck's own head is hardly to Dyck's work. be recognized in the heavy bust upon the pedestal on the title-page to the second edition. Van Dyck does not, however, appear to have continued to practise the art of etching. One other portrait, that of Philippe le Roy, Seigneur de Ravels, was commenced by him, but never included in the 'Iconographie.' An etching of 'The Holy Family' may be by his hand, and also the original etching for a portrait of Petrus Stevens; but all others attributed to him are probably mere transcripts by others from his works, except one etching of a 'Bust of Seneca,' which is now ascribed with more probability to the hand of Rubens.

As a draughtsman Van Dyck presents an unexpectedly varied side to his art. Portraits he sketched in black chalk with a free bold hand. A study of the genuine drawings by Van Dyck leads quickly to the rejection of a number of portrait-drawings, ascribed to him in public and private collections, which are nothing more than copies from his engraved portraits, or even imitations. It may be supposed that Van Dyck's portraits would be the models most likely to be set before the youthful student in the painting schools at Antwerp and in England during the seventeenth century, and

that many of these drawings are due to this cause.

But as a history-painter Van Dyck has left many drawings of subjects designed for painting, but never carried out by him. These are executed with a pen or sharp brush and washed with bistre or Indian ink; they belong to his early days, the Flemish influence being paramount. Sacred history and mythology all provide subjects. Some are obviously youthful efforts and belong to his early days at Antwerp. Others were evidently done at Genoa during the early part of his visit to Italy. One, a classical scene, in the British Museum, possibly represents 'The Murder of Polyxena,' and may have been the design for a painting in honour of Polissena Spinola. Other drawings of this kind are 'The Martyrdom of St. Catherine,' in the Louvre; 'The Pentecost,' in the Albertina Collection at Vienna; 'St. Jerome kneeling before

the Infant Christ,' in the collection of M. Armand at Paris; 'The Triumph of Cupid,' of which similar versions exist in the Louvre, the British Museum, and the Hermitage Gallery at St. Petersburg; 'The Trinity,' in the Louvre, possibly a first idea for the great picture at Buda-Pest; 'The Martyrdom of St. Lawrence (?),' at Cassel, in which the figures are very similar to those in 'Christ crowned with Thorns,' 'The Betrayal of Christ,' and the 'St. Sebastian,' ascribed before to the early part of his visit to Genoa.

Various studies in *grisaille*, sometimes with colour added, similar to those of Rubens, are attributed to Van Dyck, some of which may be from his own hand; but where they approach more or less exactly to the completed work, as in the case of the 'Iconographie,' such *grisaille* studies should be regarded as the work of

others, and probably made for the use of the engraver.

The Print Room of the British Museum contains a number of those studies of figures and draperies, drawn in chalk on bluish gray paper, which are specially alluded to by Jabach in the account given by him of Van Dyck's method of painting. The same collection contains some interesting examples of Van Dyck's sketches of landscape. This is a branch of art with which the mind hardly connects Van Dyck, but a careful study of his paintings will show that the landscape accessories are usually carefully painted and often of some interest in themselves. From his youth Van Dyck must have been accustomed to regard landscape as one of the chief branches of his art, through his early friendship with the Brueghels. Rubens, too, was a devoted student of landscape, and trained up to this branch of art such capable painters as Lucas van Uden and Jan Wildens. Van Dyck's mind was not so expansive in this direction as the other artists in the school of Rubens. His studies of landscapes, such as those in the British Museum, are careful and intimate, but do not suggest that he surveyed nature as a whole, or ever thought of producing a painting in which mere landscape predominated. As a draughtsman of animals Van Dyck excelled. Like Rubens, he was fond of horses, and a good judge of them. The horses in his equestrian portraits are all carefully studied, the white horse with flowing mane, which he so often introduced, being specially remarkable. It has been noted that the horse on which Charles I. rides in the great painting at the National Gallery belongs to a special breed, and this is further shown by the original sketch for the horse in the British Museum. Dogs also were a



# A FARMYARD SCENE From the original in the British Museum Webut sti

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LANI)SCAPE. From a body-colour drawing in the British Museum.



## STUDIES FROM NATURE

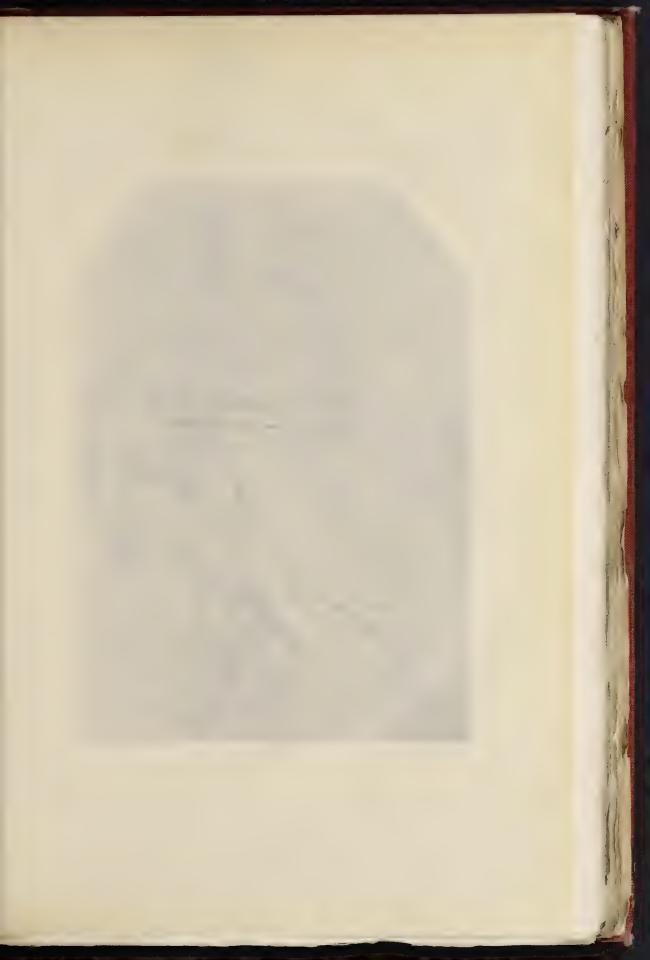
special delight to him, whether they be the great boar-hounds in the portraits of the Prince of Pfalz-Neuburg, in the 'Five Children of Charles I.,' or the portrait of Thomas Killigrew, the greyhound in the portrait of the Duke of Lenox, or the little toy spaniels of the court ladies.

Many of the studies from nature, whether horses, dogs, trees, flowers or plants, which occur as accessories to his portraits, are often executed with such care, and sometimes brilliance, that they seem as if they must be the work of Van Dyck's own hand. It is evident that he was largely esteemed as a draughtsman, for in the great collections of drawings by the Old Masters, from that of Sir Peter Lely to the present day, such sketches by Van Dyck always take a prominent part. Moreover, there are few artists whose drawings have been so frequently copied and imitated as have been those of Van Dyck, great care being required in many instances and considerable expert knowledge to distinguish those which are really the work of the painter's own hand.

#### CHAPTER XV

Van Dyck and his Sitters—The Countess of Sussex—Notes on his Technique— Van Dyck's Place in Art

S a court-painter, gallant and romantic in his life at Blackfriars, it might have been supposed that Van Dyck would have sought to please his sitters by the gentle art of flattery, which the portrait-painter does not as a rule hesitate to practise. As a courtier it was probably his duty to ennoble, if not exactly to embellish, the likenesses of the king and queen, and to present them with all "the divinity that doth hedge a king." It is curious, however, to find, on examining the series of portraits of the English nobility painted by Van Dyck, in how few cases these portraits present that appearance which to modern eyes is associated with the idea of personal beauty. Veracity is their dominating feature, character and expression their most remarkable qualities. the portraits of the Stuarts, Cecils, Herberts, Carys, and other great families as depicted by Van Dyck, and one will find in them all the marks of distinction and high-breeding, even to a pitch of cold and disdainful haughtiness, which have always been a characteristic of the English aristocracy. But of personal beauty there is little. When Van Dyck paints a Philip, Lord Wharton, a Newcastle, or the young Earls of Bristol and Bedford, it is evident that he is fully capable of rendering the finest qualities of high-bred adolescent beauty. So in his portraits of the ladies at court, whose charms are most frequently of an ephemeral nature and do not as a rule give a clue by the external aspect to the real character of the woman within, Van Dyck in his faces cannot help making many of them expressionless and insipid, though when he does get a chance, as in the case of a Lucy, Countess of Carlisle, a Venetia Digby, or a Rachel, Countess of Southampton, he shows that he can furnish a fairly good guide to the lady's temperament. In Van Dyck's portraits it is the splendid and inimitable style which raises them above the ordinary level of portrait-painting, that sense of distinction and grandeur, conceived by the painter himself, not by his sitters. It was just these qualities which were so conspicuously deficient in the works



STUDY OF A GENOESE SENATOR

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From the original in the British Museum





## VAN DYCK AND HIS SITTERS

of men like Sir Peter Lely, Sir Godfrey Kneller, and others, who in many cases aspired to be little more than face-painters, and really in point of interest fell below the level of the "picture-makers" at

the beginning of the seventeenth century.

Van Dyck was more than a mere painter: he was a historian, and it is through the actual veracity of his portraits that a clue can be obtained to the causes which decided the result of the Civil War. Jonathan Richardson, the painter, in his 'Essay on the Theory of Painting' says: "Painting gives us not only the Persons, but the Characters of great men. The air of the Head and Mien, in general, gives strong indication of the Mind and illustrates what the Historian says more expressly and particularly. Let a man read a Character in my Lord Clarendon (and, certainly, never was there a better Painter in that kind), he will find it improved by seeing a Picture of the same Person by Van Dyck." Charles I., Henrietta Maria, Strafford, Laud, Derby and his wife, Hamilton, Arundel, all the actors in the greatest drama of English

history, are known to posterity through Van Dyck.

Veracity was, however, not always pleasing to the ladies who sat to Van Dyck for their portraits. Among the many precious letters of the Verney family preserved at Claydon House in Buckinghamshire, many of which have been printed in Lady Verney's 'Memoirs of the Verney Family during the Civil War,' there is a curious record of a portrait by Van Dyck. Among the most conspicuous figures at court was Sir Edmund Verney, who had been in the service of Henry, Prince of Wales, and had accompanied Charles and Buckingham on their mad expedition to Spain. In 1626 he had been appointed knight-marshal of the royal palace, and though opposed to the policy of Strafford and Laud, he remained loyal to the king. He accompanied him to the north in 1639, and was portrayed by Van Dyck in his armour with the commander's batton in one of the painter's finest portraits of this period, which is now at Claydon House. At the battle of Edgehill in 1642 Sir Edmund Verney bore the king's standard and died in its defence.

Among Sir Edmund Verney's friends and neighbours were the Lees of Ditchley, for one of whom Verney acted as trustee. This Sir Harry Lee married Eleanor, daughter of Sir Francis Wortley, and died in 1631. His widow, in May, 1634, was married to Edward Ratcliffe, Earl of Sussex. She appears to have been a lady of

character and intelligence, very intimate with the Verney family. and lived with her aged husband at Gorhambury in Hertfordshire. In November, 1639, Sir Edmund Verney asked her to sit to Van Dyck for her portrait, and her letters to his son, Ralph Verney, contain many references to this event. In November she writes: "Your father sendes me worde Sr Vandike will do my pictuer now; i am lothe to deny him, but truly it is money ill bestowde"; and a few days later: "Put S' Vandicke in remembrance to do my pictuer will; i have sene sables with the clases of them set with dimons—if this that i am pictuerde in wher don so i thinke it woulde do very will in the pictuer. If S' Vandike thinke it would do will i pray desier him to do all the clawes so—i do not mene the end of the tales but only the end of the other peses they call them clases I thinke." In December she writes: "my pictuer, i hope you will get Sr Vandicke to do in the best way"; again: "I am glade you have made S' Vandike minde my dres; when it is don i becech you pay him for it and get a hansom frame made to put it in and then present it to my lady and to your father from me but the frame I will pay for to"; and again: "As for S' Vandicke I hope he will trime up my picter very fine and then i am content if he keepe it a wile longer." In the following January she returns to the subject, saying, "i am glade you have prefalede with Sr Vandike to make my pictuer lener, for truly it was to fat; if he made it farer, it will bee for my credit—i see you will make him trime it for my advantige every way." Ralph Verney appears to have ordered a copy, for the Countess of Sussex again writes: "I am glade you have got hom my pictuer, but i doubt he hath nether made it lener nor farer, but to rich in ihuels i am suer, but it tis no great mater for another age to thinke me richer then i was; i see you have employede on to coppe it, which if you have, i must have that your father hade before, which i wish coulde be mendede in the fase, for it tis very ugly; i becech you see whether that man that copes out Vandicks coulde not mende the fase of that—if he can any way do it, i pray get him and i will pay him for it; it cannot bee worse then it tis—and sende me worde what the man must have for copinge the pictuer, if he do it will, you shall get him to doo another for me; let me know i becech you how much i am your debtor, and whether Vandicke was contente with the fifty ponde." The portrait, according to an old inventory, was a full-length "in a blew gowne with pearle buttons." Some time elapsed before the picture was delivered at Gorhambury,

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STUDY FOR THE PORTRAIT OF JOHN, COUNT OF NASSAU, AT PANSHANGER

From the original in the British Museum

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### THE COUNTESS OF SUSSEX

but when it did arrive, the Countess of Sussex wrote: "Swite M" Verney, the pictuer cam very will, many hearty thinkes to you for it: the fram is a littell hurt, the gilt being robbede off; the pictuer is very ill favourede, makes me quite out of love with myselfe, the face is so bige and so fate that it pleses me not att all. It lokes lyke on of the windes poffinge—but truly I thinke it tis lyke the originale. If ever i com to London before S' Vandicke goo, i will get him to mende my pictuer, for thoo I bee ill favourede i think that makes me wors then I am." When the lady in 1646 was about to be remarried to the Earl of Warwick, she asked Sir Ralph Verney to sell her back the picture, "for i never hade any pictuer drane that was considerable but that you have which Fandicke drue for mee; that if you woulde part with, i shoulde take itt for a great cortesy; and so much as itt coste you woulde bestowe uppon any thinge else that woulde keepe me in your memory, the copy of the pictuer you havinge allredy"; but Sir Ralph refused to part with the portrait, as his father had valued it so much.

From these interesting letters it is possible to discover that the Countess of Sussex sat to Van Dyck in November, 1639, in blue silk and sables, that the portrait was not completed from actual sittings given by the lady, and that the jewels introduced by the painter were not the lady's own; also that the price of the portrait was £50, and that there was a painter ready to copy the portrait at once, the charge for the copy being £8. Further, that early in 1640, Van Dyck was known to be about to leave London. Unfortunately both the original portrait of the Countess of Sussex

and the copy have disappeared.

Jonathan Richardson, the painter, who has already been quoted more than once, when a very young man in the course of his practice painted the portrait of a very old lady who, in conversation at the time of her sitting to him, happened to mention that when she was a girl about sixteen years of age she sat to Van Dyck for her portrait. This, according to Northcote, the painter, who records it in his 'Life of Sir Joshua Reynolds,' "immediately raised the curiosity of Richardson, who asked a hundred questions, many of them unimportant; however, the circumstance, which seemed to him, as a painter, to be of the most consequence in the information he gained, was this: she said she well remembered that at the time she sat to Van Dyck for her portrait and saw his pictures in his gallery, they appeared to have

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a white and raw look in comparison with the mellow and rich hue which we now see in them, and which time alone must have given to them, adding much to their excellence." Perhaps, however, the portraits seen by the lady in question were waiting for the application of the varnish which he used, and of which an account has been preserved by Edward Norgate, the limner, with whom Van Dyck lodged when he came to England in 1632. The note occurs in a manuscript treatise by Norgate on miniature-painting, preserved in the Bodleian Library at Oxford, and is as follows:

"Sir Nathaniel Bacon's varnish for oyl pictures. Allso it was the vernish of S<sup>r</sup> Anthony Vandike, which he used when he did work over a face again the second time all over, otherwise it will hardly dry. Take two parts of oyl of turpentine, and one part of Venice turpentine; put it in a pipkin and set it over the coles on a still fire, until it begin to buble up; or let them boyl very easily, and stop it close with a wett woollen cloth untill it be cold. Then keep it for your use; and when you will use it, lay it by warm, and it will dry."

Van Dyck is also said to have used a peculiar kind of drying oil, which he prepared himself, and to have been careful to keep all his colours dry except white, which he ground with nut-oil and

kept under water.

Some other curious details of Van Dyck's painting occur in a manuscript in the British Museum (Sloane MSS., 2052) entitled 'Pictoria, Sculptoria & quæ subalternarum artium spectantia,' etc., being a collection of notes on the technical side of painting, collected by the celebrated court-physician, Sir Theodore Turquet de Mayerne, from 1620 onwards. These notes were gathered from Van Somer, Mytens, Belcamp, Hoskins, Rubens, Lanier, and other artists in London. Towards the close Mayerne notes a conversation with Van Dyck on the nature and qualities of oil:

"S' Antony Van Deik, chevalier, peintre très excellent, Londres, 30 X<sup>bris</sup> 1632. N.B. Oil is the principal thing, which painters should be choice in, endeavouring to have it good colourless fluid; for otherwise, if it be too thick, it alters all



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# STUDY OF, A. KNIGHT, QF. THE, GARTER (JAMES, DUKE QF, LENOX?)

From the original in the British Museum

prepared himself, and to have been careful to keep all dry except white, which he ground with nut-oil and water.

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A STUDY OF A GREYHOUND IN THE PORTRAIT OF JAMES, DUKE OF LENOX

From the original in the British Museum





## NOTES ON HIS TECHNIQUE

the finest colours, especially the blues, and whatever is made with them, as the greens.

"Linseed oil is the best of all the oils; it even surpasses nutoil which is more fat, and that of the poppy seed, which

becomes so, and easily thickens.

"Having suggested to him that these colours, blue and green, when applied with gum-water or isinglass in distemper, and then varnished, are as good as colours applied with oil, he told me he very often laid it in those colours in his pictures with gum-water, and when they were dry, passed his varnish over them; but that the secret consists in making colours in distemper take and adhere to a priming in oil. This is accomplished certainly and permanently, if the juice of onion or garlic be passed over the priming; the juice, when dry, receives and retains colours mixed with water.

"This conversation arose in consequence of his telling me that Signor Gentileschi, a Florentine painter of merit, has a very excellent green prepared from an herb, which he makes use of in his oil pictures, possibly in the mode above

described."

## In another note Mayerne says of Van Dyck:

"Treatment of yellow. He makes use of orpiment, which is the finest yellow that is to be found; but it dries very slowly, and, when mixed with other colours, it destroys them. In order to make it dry a little ground glass should be added to it. In making use of it, it should be applied by itself: the drapery (for which alone it is fit) having been prepared with other yellows. Upon these, when dry, the lights should be painted with orpiment; your work will then be in the highest degree beautiful.

"He spoke to me of an exquisite white, compared with which the finest white lead appears grey, which, he says, is known to M. Rubens. Also of a man who dissolved amber without carbonising it, so that the solution was pale yellow,

transparent."

## and again:

"20th May 1633 à Londres. The ground and priming for

pictures is of great consequence. Sir Antonio Van Deik has made the experiment of priming with isinglass; but he told me that what is painted upon it cracks, and that this glue causes the colours to fade in a very few days. Thus

it is good for nothing.

"Having given him some of my good [amber] varnish to work with the colours, by mixing it with them on the palette in the same mode as the varnish of Gentileschi is used, he told me that it thickened too much, and that the colours in consequence became less flowing. Having replied that the addition of a little spirit of turpentine, and other fluid which evaporates, would remedy this, he answered, that it would not; but that remains to be tried.

"He has tried the white of bismuth with oil, and says that the white prepared from lead, the material commonly used, provided it be well washed, is much whiter than that of bismuth. The latter has not body enough, and is only

good for the miniature-painter."

To these contemporary notes on Van Dyck's method of painting it may be interesting to add the technical notes on his style made by Mr. J. P. Seguier, who, as a member of a famous firm of picture-cleaners, through the hands of which so many pictures from private collections in England have passed, enjoyed special advantages for a technical study of Van Dyck's painting. Mr. Seguier

says:

"Vandyck's canvases are thinly primed, and, like the Veronese painters of the time of Titian, he used very little oil with his colours, so that the surface is generally dry, or has a semi-tempera appearance. He would commence the lighter parts of his picture by hardly covering the threads of the cloth, and then pass the second coat of colour over in flat strokes about five-eighths of an inch in width. The first strokes are usually from right to left, whilst the last or finishing strokes are either reversed or horizontal; but when he came to the finishing touches on the high lights of the face, we often find the colour 'stirred,' an 'S'-like form being given to the touch. The hair of many of his portraits is painted in a singularly slight manner; on a kind of groundwork or neutral colour he would mark in the curls in the slightest manner possible, and with hardly any expression touches or high lights. The

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## NOTES ON HIS TECHNIQUE

student will often notice with pleasure how conspicuously Vandyck would display his 'drawing-strokes,' and a painter must be well up in the technicalities of his art before he can venture to paint in this way; and when skilfully accomplished, the eye seems riveted on the features, which appear to be drawn in colours on a tinted surface. The features do not appear to be scumbled or worked into the flesh-tints, but they appear to be freely drawn on the colour, as a head might be drawn in chalk on a sheet of paper. Now these 'drawing-strokes' are not only very conspicuous, but are very sweet and masterly in Vandyck's portraits, and are very different from the laboured blending of most of his followers; in fact, we cannot find this masterly kind of pencilling in the works of any of them, not even in the works of Old Stone, however beautiful they may be. The face-shadows of Vandyck's portraits are produced with a little warm colour, a semi-brick-dust tint which he used rather in the manner of a glaze than as solid colour, and in the more delicate shadows he would introduce a little ultramarine. His draperies are well painted and pleasingly coloured, and the backgrounds of some of his fancy pictures are rich and transparent in colour-are in fact very Venetian in effect."

Sir Joshua Reynolds, in the notes taken during his journey to Flanders and Holland in 1781, comments unfavourably on the reddish tones in Van Dyck's colouring, especially in the shadows; but he adds, in the case of the 'St. Augustine' at Antwerp, that the colours must have suffered some change, and are not now as Van Dyck left them. In a previous chapter mention has been made of the damaged state in which Van Dyck's sacred pictures are at the present day. Probably there is not one of these paintings which can be said to be intact or exactly as the painter intended it

to look.

It may be alleged that, with all his great gifts, as a painter of portraits Van Dyck was little more than a skilful composer of formulas, and that in his portraits you find the same pose, the same smile, the same far-off look in the eye, the same slender hand, the same arm akimbo on the hip, the same foot raised on a step, as well as the same ever-recurring studio paraphernalia, the gold-brocaded, or sometimes scarlet, curtain, the imaginary colonnade, the sharp edge of the studio-window, casting the face into a kind of *silhouette* against the light beyond, or fashioned into the semblance of an overhanging rock with a pretence of rustic simplicity.

To no artist so much as to the portrait-painter are such conventions a matter of necessity, if he is to obey the dictates of fashion and cope with its inconsiderate demands. It cannot be denied that in England these formulas did eventually degenerate in Van Dyck's studio to mere mannerisms and tricks of the trade, wearisome from their repetition; but it is sufficient to look at the works of his copyists, or his imitators, such as Sir Peter Lely, to show how Van Dyck's own magnificent style saved him from ever descending to a commonplace or futile level. As a modern writer, Mr. C. J. Holmes, has well said, "it is style, which teaches a man how to strike with the least possible exertion to himself and the greatest possible effect, and the man of great strength may do much without style, but would do more with it."

Another modern writer, Mr. Claude Phillips,<sup>2</sup> who has been quoted before, shows his thorough appreciation of Van Dyck's place

in art in the following words:

"To watch the developments of Van Dyck's art through the four successive periods with which not only outward circumstances, not only the onward movement of time and the change of milieu, but the corresponding transformations of style and method naturally divided, is to watch in its growth from splendid youth to admirable maturity, not indeed one of the greatest creative individualities that have dominated the world of art, but a talent as exquisite in distinction as true to itself in every successive phase, a technical accomplishment as surprising of its kind in solidity, brilliancy, and charm as any that could be pointed to even in the seventeenth century.

"We do not feel as we did in surveying the life-work of a Rembrandt, that we are assisting at the creation of a new art which, by reason of its colossal technical power, ever subservient to the purposes of true expression, which, by reason of its grandeur and pathos, its all-embracing pity, its revelation of the innermost springs of human life and feeling, stands alone, and contains already the essence of that which is to give its chief value to the art of our own day. We do not feel—as with Rembrandt—that side by side with the growth of the art there is laid bare to us with absolute naiveté the moving tragedy of a simple human soul, the poignant quality of whose emotion appeals to our time with an irresistible

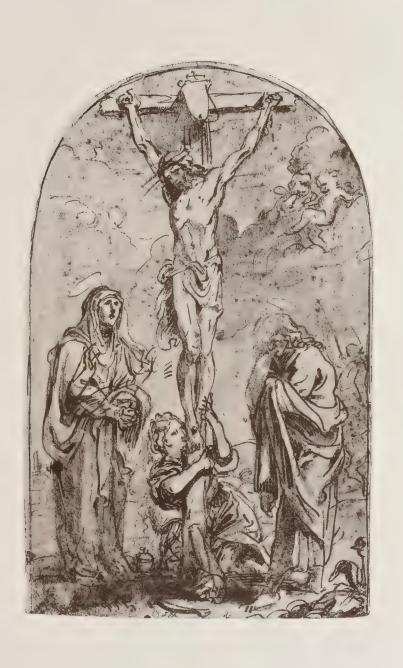
<sup>&</sup>lt;sup>1</sup> 'The Dome,' September, 1899. <sup>2</sup> 'Nineteenth Century,' November, 1899.



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From the original in the British Museum.





#### VAN DYCK'S PLACE IN ART

attraction of sympathy which it had not even for the master's own. Again, we do not feel ourselves swept away—rebellious, it may be, yet powerless to resist—by the tremendous physical vigour, by the mighty joie de vivre which constitutes the essence of a Rubens's genius, and furnishes the best excuse for his wildest pictorial excesses. The elemental force of his art, as of his personality, the aggressive splendour, the ardent flame of his colour are not to be looked for in Van Dyck, at any rate after that period of glorious promise in early youth to which we are now coming. What our master does give at the first stage is a febrile, nervous passion all his own, then an aristocratic grace, a refinement which the great art of the Cinque Cento in Italy will mature the more easily, the more perfectly, because its attraction is exercised upon an art naturally akin to it. To Van Dyck belongs the glory of having approached more nearly in portraiture to the Venetians at their highest than did any other painter born north of the Alps; of having assimilated, by no mere process of imitation, that divine suavity of Italian art by which, above all other things, it is distinguishable from art that is not Italian. And yet he remains—how otherwise could we rank him so high among the great masters?—in essentials a Fleming, a man of his own race and his own time, but a Fleming from whose individuality the national qualities of boisterous vigour, of kinship with the lower humanity, of breadth and expansiveness have been strained away—not, it must be owned, without loss as well as gain. If as a portraitist of high-bred women Van Dyck had but few rivals, if no painter of his time better knew how to realize their fragile grace and the haughty reserve touched with a certain allurement with which they presented themselves to the outer world, he was yet pre-eminently the painter of men. No one has known, as he did, how to conjure up the pensive charm, the thoughtful, apprehensive mood, the manliness, void of self-assertion or truculence, which marked the noblest and most engaging cavaliers of Charles's court."

The painter with whom it is most natural to compare Van Dyck is Velazquez. Both painters were born in the same year, 1599, and thus helped to inaugurate a new era. In many respects, as Mr. C. J. Holmes has further said, "they are remarkably alike. Both had extraordinary accuracy of eye and extraordinary sureness of hand, both were men of culture, both were careful students of the work of their forerunners, both show the most exquisite taste in

#### ANTHONY VAN DYCK

design and colour, both possessed extraordinary knowledge of the resources of their art, both created by deliberate science rather than by half-conscious enthusiasm." Both painters also visited Italy, and of their own initiative and in opposition to the general trend of opinion, discovered that Titian was a greater master than Raphael or Michelangelo. Both painters enjoyed the personal patronage and friendship of an art-loving monarch, and are known to posterity

by their portraits of that monarch and his court.

But the difference between the two painters is very great. Van Dyck completely mastered the whole science of painting, and, having reduced it to a series of formulas, welded them into a scheme of his own, and worked from them with complete and convincing success. There is nothing sudden, unexpected, inexplicable, or obscure in his work. Everything unpleasant, ugly, or distorted is avoided. Van Dyck's art was intended to please, not to create surprise or wonder. Velazquez, on the other hand, having mastered the technical side of his art, used his knowledge for the development of his own genius and for the advancement of the painter's art. Every stroke of his brush denotes the working of a mind which seeks to discover what painting can do further, not merely what it has done before. His painting is full of emotions, and if these be of a somewhat gloomy character, it must be remembered that his surroundings were those of the cold and colourless court of Philip IV., set among the bleak and inhuman Sierras round Madrid. Even in the series of Van Dyck's greatest portraits those of the Spanish grandees stand apart with a severe and impassive dignity of their own.

The two great portrait-painters never met, and there is no real evidence that either painter was acquainted with the works of the other. The paintings commissioned by Philip IV. from Van Dyck, or purchased by his representatives in Flanders, were all sacred pictures. Velazquez had known Rubens, and was for a time profoundly influenced by him, but there is no trace of Van Dyck in any of his works. On the other hand, in such portraits as that of the Duc d'Arenberg at Althorp, and the equestrian portrait of Thomas de Savoie-Carignan at Turin, there is a look of Velazquez which suggests the possibility that Van Dyck had seen some portraits of Velazquez and had tried to assimilate something of their spirit. This is quite possible, since the Regent Isabella would be likely to be possessed of some paintings of the



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In the collection of Earl Spencer, K.G., at Althorp

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## VAN DYCK AND THE FRENCH ACADEMY

Spanish royal family, or at all events to have such portraits among

the official furniture of the royal palace.

Velazquez, buried in the centre of Spain, remained for a century and a half unknown to the art-world, save for a certain amount of second-rate studio portraits of the Spanish royal family which had found their way as presents to the various courts of Europe. His works were as little known or understood as those of Van Dyck are by persons who know only the paintings of Van Dyck's latest years in England. Van Dyck, however, at once took a ruling place in the world of art. In England the Civil Wars, the slip-shod elegance of Charles II.'s court, and the ponderous imitations of Dutch art which were forced upon the country by the advent of a Dutch king, all combined to destroy or put aside the ennobling influence of so perfect a master of style as Van Dyck. In France, however, the influence of Van Dyck became more and more marked, and lasted into the sighteenth centers.

into the eighteenth century.

At the special meeting of the Royal Academy of Fine Arts at Antwerp on Sunday, August 13, 1899, M. Georges Lafenestre, in an eulogy of Van Dyck, described the influence of Van Dyck on the French Academy in the seventeenth century. "C'est à la fin du XVII<sup>e</sup> siècle," said M. Lafenestre, "par nos grands portraitistes, Largillière et Rigaud, que Van Dyck apparaît, décidément, comme le maître de l'école. Largillière n'eut point de peine, à s'en pénétrer, puisqu'il est de chez vous, fils d'un negociant français, établi à Anvers, et qu'il ne quitta les Flandres, dans sa jeunesse, que pour aller étudier à Londres, où il retrouvait Van Dyck à chaque pas. Il l'aima donc et le comprit, il le fit aimer et le fit comprendre, et, depuis ce temps, l'art du portrait, en France, même à la Cour, fut ranimé et réchauffé. Est-il nécessaire de rappeler ce que'il y a de Van Dyck dans le talent de Claude Lefebvre, de Tournières, de François de Troy, de J.-M. Nattier, de Watteau et de tous les peintres galants?

"Les papiers de la vieille Académie sont remplis de témoignages écrits de l'admiration que professent pour Van Dyck tous les coloristes, toux ceux qui veulent donner à leurs images le charme et le mouvement de la vie. Voici de Lafosse, si prévenu en faveur de Rubens et de Van Dyck, perfectionnés, comme lui, sur l'école vénitienne, qu'il trouve que ces deux peintres avaient même porté plus loin leurs connaissances et l'intelligence de la peinture et avaient surpassé les Vénitiens dans certaines parties de la couleur.

#### ANTHONY VAN DYCK

Voici Jean-Baptiste Oudry, élève de Largillière, qui, le 7 Juin 1749, lit une longue et admirable conférence sur la couleur, dans laquelle il met en parallêle, avec une hardiesse et une expérience supérieures, les principes d'observation de l'école flamande et les principes traditionnels de l'école classique. Toute la reconnaissance d'Oudry, comme celle de Largillière, va à Rubens et à Van

Dyck."

M. Lafenestre further narrated how the great portrait-painter Hyacinthe Rigaud was, at the age of eighteen, advised by the painter Charles le Brun not to go to Rome, but to stay at home and study nature and Van Dyck. Rigaud did so, and copied Van Dyck so often and so sedulously that his copies were taken for originals by Van Dyck by his own friends. Pierre Puget, the famous sculptor, had in his country residence a portrait of Van Dyck in a place of honour, and in his studio eight copies after Van Dyck, which he had himself painted at Genoa. In later years the painters Gros and Géricault revived the enthusiasm for Van Dyck and the Flemish art, which had waned during the baroque period of the eighteenth century and the pseudo-classicism in the early years of the nineteenth.

Another French author, the Marquis d'Argens, writing in 1752, says: "On a souvent demandé et l'on demande encore tous les jours qui a été le plus grand peintre; pour moi je crois sans balancer que c'est Van Deick. Mon amour pour ce grand homme n'est fondé sur aucun préjugé; je ne suis ni son compatriote ni son contemporain, ainsi ce sont uniquement ses talents qui me déterminent à le placer au-dessus de tous les peintres Italiens, Français et Flamands. . . . Presque tous les peintres pensent ce que je soutiens ici, mais ils n'osent l'avouer hautement, parce qu'ils craignent de heurter des préjugés contraires à leurs sentiments."

In England the tyranny of the face-painter, the Dutch realism with its negation of style and elegance, prevailed until the early years of the eighteenth century. Sir Joshua Reynolds, as a youth in Devonshire, became acquainted with the portraits painted by one William Gandy, a local artist, and formed his early style on them. This Gandy was the son of James Gandy, who has been classed among the actual pupils of Van Dyck in England. At this early age, therefore, Reynolds imbibed the spirit of Van Dyck, and with it that feeling for grace and elegance which is so great a distinction in the many noble portraits which he painted.

#### INFLUENCE OF VAN DYCK

In his early days Reynolds copied many works of Van Dyck, both portraits and history, and some of these remained in his house until his death. In the portraits of Reynolds Van Dyck lives again, though the vivacious romance of Charles I.'s court is not to be found in the heavy and sober circles of the Hanoverian

kings.

Reynolds's great rival, Thomas Gainsborough, was even more pronounced in his admiration of Van Dyck. During his whole life he was continually studying and copying the works of his great predecessor, and he arrived at such a pitch of excellence in copying Van Dyck that it is very difficult to distinguish one of Gainsborough's copies from the original. In all his incomparable portraits Gainsborough was a successor of Van Dyck, and even in his pencillings, so marked a characteristic of his work, he was reproducing one of the chief features in Van Dyck's technique. One scene has become historical in the annals of portrait-painting. Some slight jealousies existed between Sir Joshua Reynolds and Gainsborough, sufficient to keep these two great painters apart. In July, 1788, Gainsborough lay on his death-bed. Grieving at what he thought had been a lack of courtesy to Reynolds, Gainsborough sent word to the President desiring to see him once more before it was too late. Reynolds hastened to his bedside, and the two great painters interchanged their parting words on their art. Gainsborough murmured words which the deaf President had to stoop to hear; the words were: "We are all going to Heaven-and Vandyke is of the company."

In the latter part of the nineteenth century the influence of Van Dyck has waned in England and France. Even his fame as a painter became slightly obscured. This was largely due to a better knowledge of the supreme genius of Velazquez, which was now revealed for the first time to the greater part of the world, when better facilities were provided for reaching and studying at Madrid. Young painters who were weary of ancient formulas, especially those which had been encrusted by tradition and false affectation until the truth was hardly discernible, welcomed the new discovery of this great, almost unknown genius. From France, England, and America painters flocked to drink at the spring of Velazquez, and the whole trend of modern art has been affected by the result. Whistler, Carolus-Duran, Sargent, have all drawn their inspiration therefrom, and by their own genius and their

#### ANTHONY VAN DYCK

admirable industry have earned their places among the immortals. But to the majority of artists the very modernity of Velazquez is a dangerous guide, for in seeking to be more modern than Velazquez, they most frequently meet with a fall and seem to slip backwards in the race. There are not wanting signs that popular taste in England, never wholly converted to the stronger flavour of Velazquez and the modern French school, will revert once more to the old standard of Sir Joshua Reynolds and Gainsborough, the grace and elegance, the directness and simplicity, the inimitable style of

Anthony Van Dyck.

Horace Walpole wrote of Van Dyck that "his works are so frequent in this country that the generality of our people can scarcely avoid thinking him their countryman." Yet, although admission is often readily and generously granted to the great mansions of the British aristocracy, it is not to be expected that the masterpieces of Van Dyck's art preserved in such houses can ever be really well known to or appreciated by "the generality of our To the traveller in search of emotions there occur few such impressions as those afforded by the first entry into the Van Dyck rooms at Munich, Dresden, and Vienna. At the Louvre in Paris the priceless paintings by Rubens and Van Dyck have at last had honour done to them, an event to be ardently hoped for in the Prado Gallery at Madrid. In London, the place where the genius of Van Dyck gained its final crown of success, the National Gallery owns only some five or six paintings by Van Dyck; while the National Portrait Gallery has but one portrait by Van Dyck, and that not unquestionable as to its authenticity. Little therefore can the student know of Van Dyck, unless he is able to visit the great galleries of the Continent.

The student who can accomplish this will probably end by asking where shall Van Dyck be classed among the famous painters of the world? Not with the giants of painting, with Titian or Rubens, with Leonardo or Michelangelo, or even with Rembrandt! In portrait-painting, if the judgment of the world at large be accepted as a guide, Van Dyck may be held to surpass even such great painters as Holbein, Velazquez, and Frans Hals, even though as a mere painter he may fall short of these artists in actual technical skill and dexterity. Of all the famous painters, the one with whom Van Dyck may most fitly be compared is Raffaello Sanzio. What Raphael was to Timeteo Viti and to Perugino,

### INFLUENCE OF VAN DYCK

Van Dyck was to Van Balen and to Rubens. Both painters had the same feminine temperament, as shown in their personal aspect, their character, and the general spirit of their art. Both enjoyed the patronage of a court lavish and luxurious in its surroundings; both died on the threshold of middle age, worn out by hard and incessant practice of the art acting on a frail constitution, weakened, certainly in Van Dyck's case, possibly also in Raphael's, by illregulated passions. Both artists, moreover, by their work mark the close of an epoch in painting rather than the beginning of a new one, gathering together the existing ideas of their age, selecting and reducing them to formulas, and then perfecting them into exquisite form by their own peculiar sense of elegance and proportion. It is the directness and simplicity thus obtained by Raphael and Van Dyck which have made them better understood, and therefore better appreciated, by the multitude, and have secured for them a pre-eminence in the history of art which is likely to remain unshaken by time or prejudice. No higher praise can be given to Anthony Van Dyck than to link his name with that of Raphael.





## APPENDIX I

(A) WILL OF SIR ANTHONY VAN DYCK
(B) POEM BY EDMUND WALLER ON THE PORTRAIT OF
'SACHARISSA' BY VAN DYCK
(C) POEM BY ABRAHAM COWLEY ON THE DEATH OF
SIR A. VANDYCK, THE FAMOUS PAINTER



## (A) WILL OF SIR ANTHONY VAN DYCK

Extracted from the Registry of the Prerogative Court of Canterbury. (151. Evelyn.)

Reprinted from Carpenter's 'Pictorial Notices of Vandyck' (Appendix)

In the Name of God Amen. I S' Anthony Van Dyke Kn' borne in Antwerpe in Brabandt weake of body yet enjoyinge my sences memorie and vnderstandinge laude & praise be given to Allmightie God consideringe that there is nothinge more certaine then death and nothinge more vncertaine than the houre thereof have made & ordayned and by theis post of make dispose of and ordayne this my last Will and Testament in manner, and former following. First Level and the property in manner and former followings. houre thereof have made & ordayned and by theis pfts doe make dispose of and ordayne this my last Will and Testament in manner and forme followinge. First I comend my soule into the hands of Allmightie God my heavenly Father And my body to the earth to be Christianlike & decently buryed in the Cathedrall Church of St. Paul in London. And soe cominge to the orderinge and dispose of my temporall goods & estate which it hath pleased the Allmightie God to lend vnto mee here vpon earth I doe order and dispose of the same as followeth Imprimis In respect of my moneys meanes and goods the which I haue now lyeinge & remayninge in Antwerpe aforesaid (exceptinge twoe obligations or bonds amountinge both to the soffie of fower thousand pounds sterlinge) and left in the hands of my Sister Susanna Van Dyke in Antwerpe, the same I doe leaving wholly to the disposeing of my said Sister conditionally that out of and with the rents or vse money thereof my said Sister shalbe bound to mayntayne and keepe my young Daughter by name Maria Teresa Van Dyke. And if soe be my said Sister should chance to dye or depart this life Then and in such case my said goods and moneys there shalbe receaved & employed to the benefitt and proffitt of my said Daughter surviveing by the foure Madams of the Nunnery where my said Sister Susanna now liveth at pfite. And alsoe it is my will & pleasure that out of the said moneys and goods my other Sister Isabella van Dyke shall have and enjoy for her proper vse twoe hundred & fiftie gilders yeerely to be payd her out of the said moneys and estate left behind mee in Antwerpe as aforesaid. And after the decease of my Sister Susanna and of my Daughter Maria Teresa Van Dyke that discounts and of my Daughter Maria Teresa Van Dyke the discounts and of my Daughter Maria Teresa Van Dyke the discounts and of the country lawfull Daughter borne here in London on the first day of December Anno Diii One thousand to my lawfull Daughter borne here in London on the first day of December Anno Dñi One thousand sixe hundred fortie & one stilo Angliæ whereof I make and ordeyne her full & lawfull heire Secondly Concerninge all the rest of my estate moneys debts pictures & goods bonds bills & writings whatsoever left behind mee in the Kingdome of England with all such debts as are owinge & due vnto mee by the Kings Ma\*\* of England or any of the Nobility or by any other person or persons whatsoever the same shall all with that which shalbe recouered thereof be equally devided betweene my Wife Lady Maria Van Dyke and my Daughter new borne in London aforesaid in just & equall porcons Provided allwayes that such moneys as are out at interest shall soe still contynue and remayne at interest And my said Wife shall expend of the vse money onely with care and discreccon And in case my said Daughter borne here in London shall happen to dye before the Mother my Wife. In such case shall the said Mother inherite & enjoy halfe of the said Childs part or porcon. And my other Daughter beyond sea shall enjoy the other halfe of the said Childs part end if soe bee my said Daughter beyond sea shall rents goods & meanes which are in Antwerpe & left behinde mee as aforesaid fall & come to my said Daughter in England survivinge. And if both my said Daughters dye or happen to dye without issue before my Wife survivinge. Then and in such case shall my said Wife enjoy and possesse the said rents or vse of the said moneys in Antwerpe. And after the death of my said Wife the Children then of my Sister Catharina married with S' Adrian Dircke shall inherite and enjoy the said rents & meanes left in Antwerpe aforesaid. And likewise I doe give & bequeath vnto the Poore of S' Pauls Church where I doe purpose & desire to be interred three pounds sterlinge to be distributed amongst them And likewise I doe give vnto the Poore of the Parish of Blackfriers where I live the like some of three pounds sterlinge amonget them. And alsoe I doe give & bequeath vnto every to my lawfull Daughter borne here in London on the first day of December Anno Dii One thousand sixe hundred fortie & one stilo Angliæ whereof I make and ordeyne her full & lawfull heire Secondly

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#### ANTHONY VAN DYCK

paynes & care herein. And my will and pleasure is that the said Catharina Cowley shall over and aboue haue and receave out of my said estate the some of tenn pounds sterling for fower yeeres to witt duringe the tyme of fower yeeres together yeerely tenn pounds sterling beginninge from the day of my decease. And after the said fower yeeres are expired then shall the said Catharina Cowley have and enjoy eighteene pounds sterlinge p. ann. that is to say every yeere eighteene pounds for the being Guardian vnto my Daughter till she bee eighteene years of age. And this doe I acknowledge for my last Will & Testament revokeing & disannullinge all former Testaments guifts & Codicells Causa mortis or otherwise by mee heretofore made & graunted by vertue of this pfite. In wittnes whereof I the said S<sup>c</sup> Anthony Van Dyke have herevnto putt my hand & Seale for my last Will & Testam¹ on the fourth day of December Anno Dii 1641 and in the seaventeenth yeare of the Raigne of o' Soveraigne Lord King Charles.

Ant², Van Dyck.—Ego Notarius et testes infrascripti fidem facimus et attestamur Quod prefatus Dius Testator compos mentis memorie et intellectus hanc vltima s<sup>m</sup> esse voluntal et testamentil significauit signauit et sigillauit vt supra et p facto sustradit die Mense et Anno vt prius Ita attestor rogatus.—Abr. Derkindee, No<sup>rius</sup> Publui.—Teste Dirrick Vanhoost.

The Will was proved the 13<sup>th</sup> of December, 1641.

# (B) POEM BY EDMUND WALLER TO VAN DYCK ON THE PORTRAIT OF 'SACHARISSA'

RARE artisan! whose pencil moves
Not our delights alone, but loves;
From thy shop of Beauty we
Slaves return that enter'd free.
The heedless lover does not know
Whose eyes they are that wound him so;
But, confounded with thy art,
Inquires her name that has her heart.
Another, who did long refrain,
Feels his old wound bleed fresh again,
With dear remembrance of that face
Where now he reads new hope of grace,
Nor scorn nor cruelty does find,
But gladly suffers a false wind
To blow the ashes of despair
From the reviving brand of care.
Foo!! that forgets her stubborn look
This softness from thy finger took.
Strange! that thy hand should not inspire
The beauty only, but the fire;
Not the form alone, and grace,
But act and power of a face.
May'st thou yet thyself, as well
As all the world besides, excel!
So you the unfeign'd truth rehearse
(That I may make it live in verse)
Why thou couldst not at one assay
That face to after times convey
Which this admires. Was it thy wit
To make her oft before thee sit?
Confess, and we'll forgive thee this:
For who would not repeat that bliss?
And frequent sight of such a dame
Buy with the hazard of his fame?
Yet who can tax thy blameless skill,
Though thy good hand had failed still,
When Nature's self so often errs?
She, for this many thousand years,
Seems to have practised with much care,
To frame the race of women fair;
Yet never could a perfect birth
Produce before to grace the earth,
Which waxed old ere it could see
Her that amazed thy art and thee.
But now 'tis done, O let me know
Where those immortal colours grow
That could this deathless piece compose?
In illies? or the fading rose?
No; for this theft thou hast climbed higher
Than did Prometheus for his fire.

# (C) POEM BY ABRAHAM COWLEY ON THE DEATH OF SIR A. VANDYCK, THE FAMOUS PAINTER

VANDYCK is dead! but what bold Muse shall dare (Though Poets in that word with Painters share) T' express her sadness? Poesie must become An art, like painting here, an art that's dumb. Let's all our solemn grief in silence keep, Like some sad picture, which he made to weep, Or those who saw't; for none his works could view Unmoved with the same passion which he drew, His pieces so with their live objects strive, That both or pictures seem, or both alive.

Nature, herself amazed, does doubting stand Which is her own, and which the painter's hand; And does attempt the like with less success, When her own work in twins she would express. His all-resembling pencil did outpass The mimic imag'ry of looking-glass;

Nor was his life less perfect than his art, Nor was his hand less erring than his heart. There was no false or fading colour there—The figures sweet and well-proportion'd were. Most other men, set next to him in view, Appear'd more shadows than the men he drew. Thus still he lived till Heaven did for him call, Where reverend Luke salutes him first of all; Where he beholds new sights, divinely fair, And could almost wish for his pencil there, Did he not gladly see how all things shine Wondrously painted in the mind divine; Whilst he, for ever ravish'd with the show, Scorns his own art which we admire below. Only his beauteous Lady still he loves (The love of heavenly objects heav'n improves); He sees bright angels in pure beams appear, And thinks on her he left so like them here. And you, fair widow, who stay here alive, Since he so much rejoices, cease to grieve. Your joys and griefs were wont the same to be; Begin not now, blest pair, to disagree.

Now onder death moved not his gen'rous mind, You, and a new-born you he left behind. Even fate express'd his love to his dear wife, And let him end your picture with his life.



#### DOROTHY SIDNEY, COUNTESS OF SUNDERLAND

In the collection of the Duke of Devonshire, K.G., at Devonshire House, London

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The state of the s





## APPENDIX II

CATALOGUE OF THE EXHIBITIONS OF THE WORKS OF VAN DYCK AT THE GROSVENOR GALLERY, ANTWERP, AND BURLINGTON HOUSE

For convenience of reference it has been thought worth while to reprint (by permission) the catalogues of the three exhibitions which have been devoted solely to the work of Anthony Van Dyck, being those held at

The Grosvenor Gallery, 1887;

The Grosvenor Gallery, 1887;
Antwerp, 1897;
Royal Academy, Burlington House, 1900.
Only the headings in each catalogue have been transcribed, and these, together with the names of the owners, appear as given in the catalogues, and must not be expected as a matter of course to agree with the descriptions given in the text, or the accompanying catalogue of the principal paintings by Van Dyck.

## CATALOGUE OF THE WORKS BY VAN DYCK EXHIBITED AT THE GROSVENOR GALLERY

1887

OWNER. SIR ANTHONY VAN DYCK. 14½ by 28½ in. Marquis of Bristol. THE GENOESE GENERAL AMBROGIO SPINOLA, DUC DE SAN SEVERINO, COMMANDER OF THE SPANISH ARMIES IN THE LOW COUNTRIES. 26 by 21½ in. Rev. W. H. Wayne. SIR JOHN BORLASE, OR BORLACE, SECOND BARONET, OF BOCKMORE, BUCKS. 54 by 40 in. Mr. Walter Ralph Bankes. PHILIP HERBERT, FOURTH EARL OF PEMBROKE AND FIRST EARL OF MONTGOMERY, K.G. 54½ by 42 in. Earl of Carnarvon. A GENTLEMAN PLAYING THE LUTE. 61 by 43 in. Earl of Northbrook. PORTRAIT OF A LADY. 52 by  $34\frac{1}{2}$  in. Mr. R. S. Holford. LADY BORLACE, WIFE OF SIR JOHN BORLACE, SECOND BARONET. 54 by 40 in. Mr. Walter Ralph Bankes. 8 Thomas Howard, Earl of Arundel and Surrey, Earl Marshal, Lord Steward of the House-HOLD, K.G., AND ONE OF HIS GRANDSONS. 56 by 48 in. Duke of Norfolk, K.G., E.M. PORTRAIT OF A GENTLEMAN.  $27\frac{1}{2}$  by  $19\frac{1}{2}$  in. Right Hon. A. J. Mundella, M.P. A STATION OF THE CROSS. 10  $25\frac{1}{2}$  by 19 in. Mr. T. Humphry Ward. THE MARQUIS CATTANEO OF GENOA. TF 32½ by 25 in. Marquis of Lothian, K.T. STUDY OF A WHITE HORSE. 90 by 62 in. Earl Brownlow. A PORTRAIT, SAID TO REPRESENT THE DUKE OF ALVA 13 ON HORSEBACK. 90 by 62 in. Mr. S. K. Mainwaring. 14 PAUL DE VOS, PAINTER. 47 by 36 in. Captain Verney, R.N. 199

### WORKS BY VAN DYCK

OWNER. Mountjoy Blount, First Earl of Newport. Earl of Northbrook. 84 by 51 in. 16. PHILIP HERBERT, FIFTH EARL OF PEMBROKE AND SECOND EARL OF MONTGOMERY, AND HIS SISTER ANNA SOPHIA, Countess of Caernarvon. Duke of Devonshire, K.G. 51 by 58½ in. SIR RICHARD LEVESON. Duke of Sutherland, K.G. 48 by 39 in. THE MARCHESA DE BRIGNOLÉ-SALA AND HER SON. 18 Earl of Warwick. 80 by 54 in. ARMIDA AND THE SLEEPING RINALDO. IO Duke of Newcastle. 96 by 90 in. CHARLES THE FIRST, HENRIETTA MARIA, AND THEIR TWO ELDER CHILDREN. Viscount Galway. 55 by 76 in. HENRIETTA MARIA. Duke of Grafton, K.G. 77 by 45 in. SIR ANTHONY VAN DYCK. 22 Duke of Devonshire, K.G. 48 by 38 in. SNYDERS AND HIS WIFE. 23 Duke of Cleveland, K.G. 50 by 56½ in. GEORGE, VISCOUNT GRANDISON. 84 by 51 in. Duke of Grafton, K.G. CHARLES THE FIRST TAKING WREATH FROM HENRIETTA 25 MARIA. 64 by 36 in. Duke of Grafton, K.G. PORTRAIT OF A GENTLEMAN. Earl Cowper, K.G. 86 by 51 in. Duchess of Buckingham. Lord Lyttelton. 48 by 37 in. 28 HENRI LIBERTI OF GRONINGEN, ORGANIST OF THE CATHEDRAL AT ANTWERP. Duke of Grafton, K.G. 44 by 33 in. THE CHILDREN OF THE BALBI FAMILY OF GENOA. Earl Cowper, K.G. 86 by 60 in. LADY MORTON. 30 Earl Spencer, K.G. 41 by 31 in. SIR ENDYMION PORTER, GROOM OF THE BEDCHAMBER. Earl of Mexborough. 44 by 35 in. JAMES STUART, FOURTH DUKE OF LENNOX AND THIRD DUKE OF RICHMOND, AS 'PARIS.' Marquis of Bristol. 40 by 30 in. 33 John, Lord Finch of Fordwich. Duke of Cleveland, K.G. 50 by 42 in. RICHARD BOYLE, SECOND VISCOUNT DUNGARVAN, FIRST 34 EARL OF BURLINGTON, SECOND EARL OF CORK. Duke of Devonshire, K.G. 46 by 36 in.

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# THE VIRGIN AND CHILD WITH ST. CATHERINE

WHEN BY THE SWIDE

In the collection of the Duke of Westminster at Grosvenor House, London

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and the same of





# GROSVENOR GALLERY 1887

	TITLE.	OWNER.
35	HENRIETTA MARIA, AND HER DWARF, SIR JEFFREY HUDSON, WITH A MONKEY.	
	86 by 52 in.	Earl of Northbrook.
36	PHILIP HERBERT, FIFTH EARL OF PEMBROKE AND SECOND EARL OF MONTGOMERY.  41 by 33 in.	Winner C. L.
37	Don Livio Odescalchi.	Viscount Galway.
37		Hugh Hume Campbell, Bart.
38	ELIZABETH, BORN CLIFFORD, LADY DUNGARVAN, AFTER- WARDS COUNTESS OF BURLINGTON. 47 by 36 in.	Duke of Devonshire, K.G.
39	CHARLES THE FIRST.	Duke of Deconstite, A.G.
37		Duke of Norfolk, K.G., E.M.
40	Monsieur François Langlois, called De Chartres, or Ciartres, a Celebrated Player on the Bagfies, and Friend of Van Dyck, sometimes called 'Le Joueur de Musette.'	
	41 by 32 in.	Mr. W. Garnett.
41	Three Children of Charles the First. 59 by 52 in.	****
		H.M. the Queen.
42	RACHEL DE ROUVIGNY, COUNTESS OF SOUTHAMPTON, PAINTED AS FORTUNE.	
	87 by 51 in.	Earl Cowper, K.G.
43	THOMAS WENTWORTH, FIRST EARL OF STRAFFORD.	Burt Couper, M.G.
	50 by 40 in. Sir Philip le E	Relward Gray Egerton, Bart.
44	MARTIN RYCKAERT, PAINTER. 43 by 33 in.	
45	SIR EDMUND VERNEY, KNIGHT MARSHAL AND STANDARD- BEARER TO CHARLES THE FIRST.	Earl of Warwick.
		n. Sir Harry Verney, Bart.
46	THOMAS WENTWORTH, FIRST EARL OF STRAFFORD.	
	41 by 31 in.	Duke of Grafton, K.G.
47	LORD JOHN AND LORD BERNARD STUART. 87 by 51 in.	F. J.C. I. R.C.
48	Mrs. Mary Howard.	Earl Cowper, K.G.
	42 by 32 in.	Earl of Home.
49	Margaret, born Russell, Countess of Carlisle, and HER INFANT DAUGHTER.	
	50 by 42 in.	Duke of Devonshire, K.G.
50	THOMAS KILLIGREW. 39 by 31 in.	Duke of Devonshire, K.G.
51	THE VIRGIN AND ST. CATHERINE.	
	44 by 46 in.	Duke of Westminster, K.G.
52	FREDERICK V., ELECTOR PALATINE AND KING OF BOHEMIA, K.G. 40 by 32 in.  Mr. C.	
		E. Edmonstoune Cranstoun.
53	James Stuart, Fourth Duke of Lennox and Third Duke of Richmond.	
	40 by 34 in.	How Mass Tweller
	201	Hon. Mrs. Trollope.
	20 L	D D

# WORKS BY VAN DYCK

	TITLE.	OWNER.
4	Cæsar Alexandre Scaglia, Abbé de Staffarde, Politician and Scholar, 80 by 49 in.	Mr. R. S. Holford.
5	Dædalus and Icarus. 44 by 33 in.	Earl Spencer, K.G.
6	HENRY FREDERICK HOWARD, BARON MOWBRAY AND MALTRAVERS, AFTERWARDS EARL OF ARUNDEL.  41 by 33 in.  Du	ke of Norfolk, K.G., E.M.
7	ALGERNON PERCY, TENTH EARL OF NORTHUMBERLAND, LORD HIGH ADMIRAL, K.G. 85 by 50 in.	Earl of Essex.
8	MADAM KIRK. 87 by 51 in.	Earl Cowper, K.G.
9	Venus and Vulcan. 48 by 54 in.	Mr. Walter Ralph Bankes.
0	Mountjoy Blount, First Earl of Newport. 22 by 16 in.	Duke of Hamilton.
I	THE ASSUMPTION OF THE VIRGIN. 27 by 17 in.  Mr. Arthur	Hugh Smith Barry, M.P.
2	INIGO JONES. 24 by 20 in.	Mr. S. K. Mainwaring.
3	CHARLES THE FIRST, ATTENDED BY THE MARQUIS OF HAMILTON AND A PAGE.  104 by 81 in.	Duke of Grafton, K.G.
4	Sketch of the Portrait of Philip Herbert, Fourth Earl of Pembroke, Lord High Chamberlain, etc. 20 by 15 in.	Earl of Yarborough.
5	THE CRUCIFIXION. 26 by 18 in.	Earl of Dartrey.
6	Le Clerc. 24 by 19 in.	Earl Brownlow.
7	Mary, Born Fielding, Duchess of Hamilton. 83 by 48 in.	Earl of Denbigh.
8	PORTRAIT OF A SPANISH OFFICER. 82 by 49 in.	Mr. R. S. Holford.
9	CHARLES THE FIRST AND HENRIETTA MARIA. 22 by 31 in.	Marquis of Bristol.
70	Sir Anthony Van Dyck on Horseback. Panel, 23 by 18 in.	Lord Egerton of Tatton.
7 I	COLONEL CHARLES CAVENDISH, LIEUTENANT-GENERAL OF HORSE. 28 by 24 in.	Duke of Devonshire, K.G.
72	Study for a Pieta. Painted in grisaille. 10 by 13 in.	Lord Ronald Gower.
73	RINALDO AND ARMIDA. Painted in grisaille. 22 by 16 in.	Lady Eastlake.
74	CHARLES DORMER, THIRD BARON DORMER AND SECOND EARL OF CAERNARVON, A BOY.	
	57 by 45 in.	Earl of Carnarvon.

# GROSVENOR GALLERY 1887

		2 100/
75	PRINCE RUPERT, K.G.	OWNER.
75	50 by 40 in.	Marquis of Bristol.
76	Moses saved from the River. 57 by 43 in.	Duke of Devonshire, K.G.
77	THE MARCHESA BALBI OF GENOA. 73 by 48 in.	Mr. R. S. Holford.
78	SIR JOHN BYRON, FIRST LORD BYRON, FIELD-MAR- SHAL, M.P.	•
	51 by 41 in.	Mr. T. Humphry Ward.
79	THE WIFE OF SNYDERS. 50 by 40 in.	Earl of Warwick.
80	JAMES, THIRD MARQUIS AND FIRST DUKE OF HAMIL-	2
	TON, K.G.	
81	30 by 25 in.  Anna Sophia, Born Herbert, Countess of Caernarvon.	Duke of Cleveland, K.G.
01	26 by 21 in.	Earl of Carnarvon.
82	ANNE, BORN RUSSELL, COUNTESS OF BRISTOL.	C
83	15 by 13 in. Virgin and Child.	Captain Verney, R.N.
03	17 by 14 in.	Mr. W. Agnew.
84	CHARLES THE FIRST. A Head. Oval, 19 by 15 in.	Earl of Yarborough.
85	THE CRUCIFIXION. 40 by 28 in.	Lord Arundell of Wardour.
86	PORTRAIT OF LADY TUFTON. 47 by 35 in.	Marquis of Lothian, K.T.
87	LUCIUS CARY, SECOND VISCOUNT FALKLAND. 48 by 39 in.	Lord Arundell of Wardour.
88	WILLIAM HOWARD, VISCOUNT STAFFORD (?).	16 1 40
0.0	38 by 32 in. A Pieta.	Marquis of Bute, K.T.
89	62 by 102 in.	Duke of Newcastle.
90	Love of the Arts. 78 by 102 in.	Earl of Derby, K.G.
91	SIR JOHN BORLASE, OR BORLACE, SECOND BARONET, OF	
	BOCKMORE, BUCKS. 50 by 40 in.  Hon. Willia	m Borlase Warren Vernon.
92	A PORTRAIT SAID TO REPRESENT THE DUKE OF ALVA.	
	43 by 33 in.	Earl of Warwick.
93	SIR ANTHONY VAN DYCK. 47 by 34 in.	Duke of Grafton, K.G.
94	HENRIETTA MARIA. 42 by 32 in.	Lord Wantage.
95	THE EARL OF HOLLAND. 84 by 49 in.	Mr. Richard Booth.
96	CHARLES THE FIRST AND HENRIETTA MARIA. 42 by 53 in.	Sir Henry Thompson.
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## WORKS BY VAN DYCK

	TITLE.	OWNER.
97	JAMES, FIRST DUKE AND THIRD MARQUIS OF HAMIL- TON, K.G.	
	81 by 50 in.	Earl of Denbigh.
98	Penelope, born Wriothesley, Wife of William, Second Lord Spencer. 81 by 50 in.	Earl Spencer, K.G.
99	Charles the First on Horseback, passing under an Arch.	
00	120 by 90 in. Hon. William Fielding, First Earl of Denbigh.	am Borlase Warren Vernon.
00	84 by 57 in.	Duke of Hamilton.
OI	ELIZABETH, BORN VERNON, COUNTESS OF SOUTHAMPTON 86 by 50 in.	Earl Cowper, K.G.
02	An Equestrian Portrait. 103 by 65 in.	Duke of Sutherland, K.G.
03	JAMES HAY, FIRST EARL OF CARLISLE, K.G. 81 by 50 in.	Lord Lyttelion.
04	Achilles discovered among the Daughters of Lycomedes.	
	53 by 43 in.	Earl of Listowel, K.P.
05	LORD JOHN AND LORD BERNARD STUART. 93 by 57 in.	Earl of Darnley.
06	Portrait of a Lady. 58 by 42 in.	Earl of Denbigh.
07	CHARITY, WITH THREE INFANTS. 57 by 45 in.	Lord Methuen.
08	Major-General Edward Massey. 77 by 51 in.	Mr. G. L. Basset.
09	Sir William Killigrew and Thomas Carew, 50 by 56 in.	H.M. the Queen.
10	CHARLES THE FIRST. 51 by 42 in. Right H	on. Sir Harry Verney, Bart.
II	THE VIRGIN, CHILD, AND ST. JOHN. 56 by 43 in.  Mr. Arthr	ir Hugh Smith Barry, M.P.
12	GEORGE DIGBY, SECOND EARL OF BRISTOL, AND WILLIAM RUSSELL, FIFTH EARL AND FIRST DUKE OF BEDFORD.	
	98 by 62 in.	Earl Spencer, K.G.
13	THE THIRD MARQUIS AND FIRST DUKE OF HAMIL- TON, K.G. 84 by 50 in.	Duke of Hamilton.
14	MARY, BORN RUTHVEN, VAN DYCK'S WIFE, AS HERMINIA PUTTING ON CLARINDA'S ARMOUR, WITH CUPID.	2
	41 by 51½ in.	Mr. John C. Harford.
15	CATHERINE, BORN MANNERS, FIRST DUCHESS OF BUCKINGHAM, AND HER THREE CHILDREN. 91 by 71 in.	Viscount Galway.
16	COUNT GONDOMAR.	ĺ
	43 by 36 in.	Earl of Warwick.
	204	

## GROSVENOR GALLERY 1887

	TITLE.	OWNER.
117	A BACCHANAL. 55 by 74 in.	Lord Belper.
118	A LADY AND CHILD. 50 by 41 in.	Earl Brownlow.
119	SIR WILLIAM KILLIGREW.	Duke of Newcaslle.
120	41 by 33 in.  WILLIAM RUSSELL, FIRST DUKE OF BEDFORD, AND	Duke of Wewiesite.
	Francis, Fourth Earl of Bedford. 98 by 66 in.	Viscount Galway.
121	HENRIETTA MARIA. 92 by 56 in.	Hon. Mrs. Trollope.
122	Paul, Second Viscount Banning, or Bayning. 85 by 50 in.	Earl of Home.
123	RACHEL DE ROUVIGNY, COUNTESS OF SOUTHAMPTON, PAINTED AS FORTUNE.	
124	83 by 50 in.  A PORTRAIT, FORMERLY SUPPOSED TO REPRESENT SIR	Earl Spencer, K.G.
124	Peter Paul Rubens. 83 by 50 in.	Earl Spencer, K.G.
125	THE BETRAYAL OF CHRIST IN THE GARDEN. Canvas, 88 by 108 in.	Lord Methuen.
126	STUDY OF THE PORTRAIT OF THE DUC D'EPERNON. 24 by 20 in.	Earl of Dartrey.
127	STUDY OF A HEAD. Oval, 23 by 19 in.	Lord Bagot.
128	Sketches of Heads. 23 by 18 in.	Mr. H. G. Hewlett.
129	LADY POULETT. (Size not given.)	Earl of Home.
130	WILLIAM CAVENDISH, FIRST EARL, AND AFTERWARDS MARQUIS AND DUKE OF NEWCASTLE, K.G.	, and the second
131	83 by 49 in. Portrait of Isabella, Lady De la Warr.	Earl Spencer, K.G.
132	(Size not given.) Duchesse de Croye.	Earl De la Warr.
	45 by 36 in.	Marquis of Lothian, K.T.
133	PORTRAIT OF EDWARD SUTTON, LORD DUDLEY. 50 by 42 in.	Mr. Henry Horn Almack.
134	St. Martin dividing his Cloak.  13 by 10 in.	Mr. R. S. Holford.
135	Adam de Coster, Painter of Night Effects, Assemblies, etc.	
7.26	A sketch. 10 by 7 in. St. Sebastian.	Earl of Northbrook.
136	14 by 10 in.	Earl of Warwick.
137	CHRIST GIVING THE KEYS TO PETER. 54½ by 46 in.	Earl of Derby, K.G.
138	James Howard, Baron Mowbray and Maltravers (?). 44 by 37 in.	uke of Norfolk, K.G., E.M.
	205	

# WORKS BY VAN DYCK

	TITLE.	OWNER.
139	SIR THOMAS ARUNDELL, FIRST BARON ARUNDE WARDOUR, COUNT OF THE HOLY ROMAN E	
	SURNAMED 'THE VALIANT.'	MPIRE,
	32 by 26 in.	Lord Arundell of Wardour.
140	CATHERINE, DUCHESS OF RICHMOND.	
	80 by 50 in.	Hon. Mrs. Trollope.
141	RICHARD WESTON, EARL OF PEMBROKE.	
	84 by 52 in.	Mr. Walter Ralph Bankes.
142	JAMES STUART, FOURTH DUKE OF LENNOX AND DUKE OF RICHMOND.	THIRD
	Full length. 80 by 50 in.	Hon. Mrs. Trollope.
143	VENETIA, LADY DIGBY, BORN STANLEY.	
	45 by 39 in.	Earl Spencer, K.G.
144	CHRIST TAKEN DOWN FROM THE CROSS.	
	45 by 39 in.	Lord Lyttelton.
45	A CAVALIER TAKING A LADY'S HAND.	
_	Sketch in oil.	Mr. James Knowles.
146	SIR PETER PAUL RUBENS. A sketch in brown.	M. C. E. M. C.
	FINISHED STUDY FOR THE PORTRAIT OF THE	Mr. G. E. Martin,
47	DUKE OF HAMILTON, K.G.	Duke of Hamilton.
148	RACHEL DE ROUVIGNY, COUNTESS OF SOUTHAMPT	-
149	ENDYMION PORTER AND HIS FAMILY.	Luri Spemer, 12.0.
т	Sketched in black and white.	Mr. Edward Ernest Leggatt.
50	HENRIETTA MARIA.	Sir James H. Gibson Craig, Bart.
151	THE HOLY FAMILY, WITH ST. JOHN.	
	Oil study in grisaille.	Mr. John Rohde.
152	JEAN DE MONTFORT, MASTER OF THE HOUSEHO THE ARCHDUKE FERDINAND AND HIS DU	LD TO CHESS
	Isabella, Governors of the Netherlands.	CHESS
	Made for the use of an engraver.	Mr. J. C. Robinson.
53	THE ECSTASY OF ST. AUGUSTIN.	
	A sketch in grisaille.	Earl of Northbrook.
54	A SKETCH FOR THE CRUCIFIXION. THE ANGELS APPEARING TO ABRAHAM.	Earl Brownlow.
55	Oil study in grisaille.	Mr. James Knowles.
156	JOHANNES WAVERIUS.	
•	Sketch in brown ink.	Sir Hugh Hume Campbell.
57	STUDIES OF HEADS.	
0	Sketches in red chalk.	Mr. H. G. Hewlett.
58	RINALDO AND ARMIDA.  In bistre and Indian ink.	Mr. James Knowles.
159	CHRIST ON HIS WAY TO CALVARY.	1117. Junes 11. nowies.
0,	Black chalk on blue paper.	Mr. James Knowles.
160	A HUNTING SCENE.	
	Sketch in sepia.	Mr. L. J. Graham-Clarke.
161	Vorsterman. Study for the etching.	Mr. J. P. Heseltine.
	206	III. J. I. Heselline.



SIR ROBERT SHIRLEY, AMBASSADOR FROM THE SHAH, OF
PERSIA TO ROME, (Drawn in 1623)

From the original in the possession of the Duke of Devonshire, K.G., at Chatsworth

the last of the la





# GROSVENOR GALLERY 1887

	TITLE.	OWNER.
162	Sampson and Delilah. Study in colours for the picture in the Belvedere,	
	Vienna.	Mr. J. P. Heseltine.
163	LANDSCAPE STUDY. Water-colour.	Mr. J. P. Heseltine.
164	THE DUC D'AREMBERG.	Mr. J. P. Heseltine.
-	A BACCHANALIAN SCENE.	Mr. J. P. Heseltine.
166	THREE STUDIES FOR A PICTURE OF THE HOLY FAMILY.	Mr. J. P. Heseltine.

## CATALOGUE OF THE WORKS BY VAN DYCK AT THE ANTWERP EXHIBITION

1899

TITLE.
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THE BRAZEN SERPENT. Panel, 5 ft. 3 in. by 4 ft. 8 in. Painted before 1621.

Sir Francis Cook, Bart., Richmond.

SAMSON AND DELILAH. Water-colour, 2 ft. 4 in. by 1 ft. 8 in.

Mr. J. P. Heseltine, London.

OWNER.

THE ADORATION OF THE SHEPHERDS. Canvas, 8 ft. 2 in. by 5 ft. 9 in. Painted in 1635 for

the Church of Notre Dame at Termonde. Church of Notre Dame, Termonde.

THE ADORATION OF THE SHEPHERDS. Sketch for the above. Canvas, 1 ft. 11 in. by 1 ft. 4 in.

M. Edmond Huybrechts, Antwerp.

MADONNA AND CHILD. On paper, 12 by 13 in.

M. Van den Elschen, Brussels.

HOLY FAMILY.

Canvas, 3 ft. 8 in. by 3 ft. Italian period.

M. Rodolphe Kann, Paris.

Mystic Marriage of St. Catherine.

Canvas, 3 ft. 8 in. by 3 ft. Painted in 1631. Duke of Westminster, London.

THE FLAGELLATION OF CHRIST. Panel, 2 ft. 1 in. by 1 ft. 6 in.

M. Edmond Huybrechts, Antwerp.

THE BETRAYAL.

Canvas, 9 ft. 2 in. by 7 ft. 2 in. Painted before 1621. Lord Methuen, Corsham.

THE BETRAYAL.

Canvas, 4 ft. 8 in. by 4 ft. Painted before 1621.

Sir Francis Cook, Bart., Richmond.

II CHRIST FALLING UNDER THE CROSS.

Canvas, 7 ft. by 5 ft. 2 in. Painted in 1617 for the

Dominican Church, Antwerp.

Church of St. Paul, Antwerp.

THE ERECTION OF THE CROSS. Canvas, 11 ft. 6 in. by 9 ft. 4 in. Painted for the Church of Notre Dame de Courtrai in 1631.

Church of Notre Dame, Courtrai.

CHRIST ON THE CROSS. Panel, 3 ft. 5 in. by 2 ft. 4 in. Painted in about 1627 for the cell of the Augustinian Prior at Antwerp.

Musée des Beaux-Arts, Antwerp.

14 CHRIST ON THE CROSS. Canvas, 3 ft. 10 in. by 2 ft. 8 in. Painted between

M. Fl. Hens, Antwerp.

1627 and 1632. 15 THE ERECTION OF THE CROSS. 10 by 8 in.

M. Léon Bonnat, Paris.

208

OWNER. TITLE. THE DEAD CHRIST. Canvas, 6 by 8 in. Madame Edouard André, Paris. CHRIST ON THE CROSS, CALLED CHRIST AND THE SPONGE. Canvas, 13 ft. 4 in. by 9 ft. 8 in. Painted in 1630 for the Confraternity of the Holy Cross, in the Church of St. Michael, Ghent. Church of St. Michael, Ghent. THE CRUCIFIXION. Sketch in monochrome for the above. Panel, 1 ft. Royal Museum of Painting and Sculpture, Brussels. 8 in. by 1 ft. 4 in. 19 Canvas, 12 ft. 10 in. by 6 ft. 4 in. Painted for the Church of the Récollets at Mechlin between College of St. Rombaut, Mechlin. 1627 and 1632. 20 CHRIST ON THE CROSS WITH ST. DOMINIC AND ST. CATHERINE OF SIENA. Canvas, 10 ft. 6 in. by 8 ft. 1 in. Painted for the Dominican Church at Antwerp in 1629 in accomplishment of a vow made by the painter at the death-bed of his father. At the foot of the cross is this inscription: " NE PATRIS SVI MANIBVS TERRA GRAVIS ESSET HOC SAXVM CRVCI ADVOLVEBAT ET HVIC LOCO DONABAT ANTONIVS VAN DYCK. Musée des Beaux-Arts, Antwerp. 21 CHRIST ON THE CROSS WITH THE MADONNA, ST. MARY MAGDALENE, AND ST. FRANCIS OF ASSIST.

Canvas, 12 ft. 11 in. by 9 ft. Painted for the Church of Notre Dame at Termonde, between Church of Notre Dame, Termonde. 1627 and 1632. The Descent from the Cross.

Monochrome. Panel, 1 ft. 6 in. by 1 ft. M. Léon Cardon, Brussels. 23 THE DEPOSITION FROM THE CROSS.

Canvas, 10 ft. by 7 ft. 5 in. Painted for the high altar of the Béguinage Church at Antwerp in

Musée des Beaux-Arts, Antwerp. THE ENTOMBMENT OF CHRIST. Canvas, 2 ft. 4 in. by 2 ft. 1 in. Painted between M. de Moerloose, Brussels. 1627 and 1632. CHRIST IN THE TOMB. Canvas, 3 ft. 9 in. by 6 ft. 10 in. Offered by the Abbé Scaglia to the Récollets of Antwerp, to be placed in the Chapel of Our Lady of Seven Dolours in their church, where the donor was buried. Painted in 1634 or 1635. Musée des Beaux-Arts, Antwerp. 26 THE ECSTASY OF ST. AUGUSTINE. Canvas, 13 ft. by 7 ft. 6 in. Painted in 1628 for the Augustinian Church at Antwerp. Church Church of St. Augustine, Antwerp. THE ECSTASY OF ST. AUGUSTINE. Monochrome drawing of the above. Panel, 1 ft. 8 in. by 11 in. Painted in 1628. Earl of Northbrook, London. St. Martin dividing his Cloak with the Beggar. Panel, 5 ft. 8 in. by 5 ft 4 in. Painted before the journey to Italy for Saventhem Church. Saventhem Church. EE

	TITLE. OWNER.
29	St. Martin dividing his Cloak with the Beggar.  Drawing for the Windsor Castle picture. Panel,  13 by 9 in. Painted before 1621.  Captain Holford, London
30	THE MARTYRDOM OF St. Peter.  Canvas, 6 ft. 11 in. by 3 ft. 10 in. Painted before  1621. Royal Museum of Painting and Sculpture, Brussels
3 I	St. Sebastian. Canvas, 7 ft. 6 in. by 5 ft. 2 in. Schelle Church, Province of Antwerp
32	St. Sebastian.  Drawing for the picture in the Gallery at Munich.  Panel, 1 ft. 2 in. by 10 in.  Wuyts Museum, Lierre
33	HEAD OF AN APOSTLE. Study. Canvas, 2 ft. by 1 ft. 6 in. Painted about 1617.  M. Léon Bonnat, Paris
34	HEAD OF AN APOSTLE. Study. Panel, 1 ft. 10 in. by 1 ft. 7 in. Painted about 1617.  M. Müller, Berlin
5	Dædalus and Icarus. Canvas, 3 ft. 10 in. by 2 ft. 10 in. Painted before 1621.  Earl Spencer, Althorp
6	Drunken Silenus.  Canvas, 4 ft. 4 in. by 3 ft. 6 in. Painted between  1627 and 1632.  Royal Museum of Painting and Sculpture, Brussels
7	Time Clipping the Wings of Love. Canvas, 5 ft. 10 in. by 3 ft. 8 in.  Italian period.  Messrs. P. and D. Colnaghi and Co., London
8	PORTRAIT OF COUNT ALBERT D'ARENBERG. Full length. Canvas, 7 ft. by 4 ft. 2 in. Painted between 1627 and 1632. Signed: "ANT. VAN DYCK EQUES P <sup>E</sup> ."  Earl Spencer, Althorp
9	PORTRAIT OF COUNT ALBERT D'ARENBERG. Half length. Canvas, 2 ft. 4 in. by 1 ft. 9 in.  Duke d'Arenberg, Brussels
.0	Equestrian Portrait of Count Albert d'Arenberg. Water-colour, 1 ft. 7 by 1 ft. 3 in. Painted between 1627 and 1632. Mr. J. P. Heseltine, London
.I	PORTRAIT OF THOMAS, EARL OF ARUNDEL, AND HIS GRANDSON.  Canvas, 4 ft. 8 in. by 4 ft. Painted between 1632 and 1641.  Duke of Norfolk, Arundel Castle
2	PORTRAIT OF BARON FERDINAND DE BOISSCHOT, LORD OF SAVENTHEM.
3	Canvas, 2 ft. 6 in. by 1 ft. 9 in.  M. Ch. Léon Cardon, Brussels PORTRAIT OF ANNE MARIE DE ÇAMUDIO, WIFE OF
	FERDINAND DE BOISSCHOT. Canvas, 3 ft. 8 in. by 3 ft. Dated 1630.  Duke d'Arenberg, Brussels
4	PORTRAIT OF THE MARCHIONESS PAULINE ADORNO-BRIGNOLE-SALA. Full length. Canvas, 7 ft. 8 in. by 5 ft. Italian period.  Duke of Abercorn, London
	210



29 St. MARTIN PINIDING & CLOAK W . . . Isla . a Conted?

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#### DRAPERY STUDY FOR THE PICTURE OF LORD JOHN AND LORD BERNARD STUART

From the original in the British Museum

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OWNER. 45 PORTRAIT OF A MEMBER OF THE BRIGNOLE FAMILY. Full length. Canvas, 6 ft. 10 in. by 4 ft. 2 in. Italian period. Baron Georges Franchetti, Venice. PORTRAIT OF JAMES HAY, EARL OF CARLISLE. Canvas, 6 ft. 10 in. by 4 ft. 2 in. Painted between 1632 and 1641. Viscount Cobham, Hagley. PORTRAIT OF LUCIUS CARY, LORD FALKLAND. Canvas, 2 ft. 6 in. by 2 ft. Painted between 1632 and 1641. Duke of Devonshire, London. 48 PORTRAIT OF COLONEL CHARLES CAVENDISH. Canvas, 2 ft. 4 in. by 1 ft. 10 in. Painted between 1632 and 1641. Duke of Devonshire, London, CHARLES I. AND HIS QUEEN HENRIETTA MARIA. Canvas, 3 ft. by 5 ft. 4 in. Painted between 1632 and 1641. Duke of Grafton, London. PORTRAIT OF CHARLES I. UNDER THREE DIFFERENT Aspects, to be used as a Model by Bernini for his BUST OF THE KING. UST OF THE KING.

Canvas, 2 ft. 8 in. by 3 ft. 4 in. Painted in 1637.

H.M. the Queen, Windsor Castle. PORTRAIT OF ALEXANDRE DELLA FAILLE, MAGISTRATE OF ANTWERP. Canvas, 3 ft. 8 in. by 3 ft. 2 in. Painted between 1627 and 1632. Royal Museum of Painting and Sculpture, Brussels. PORTRAITS OF GEORGE DIGBY, SECOND EARL OF BRISTOL, AND OF WILLIAM, FIFTH EARL AND FIRST DUKE OF BEDFORD. Canvas, 8 ft. 4 in. by 5 ft. 3 in. Painted between 1632 and 1641. Signed: "ANT. VAN DIJCK. EQUES." Earl Spencer, Althorp. PORTRAIT OF VAN DYCK WITH THE SUNFLOWER. TRAIT OF VAN DYCK WITH THE SOUTH 1632
Canvas, 2 ft. by 2 ft. 5 in. Painted between 1632

Duke of Westminster, London. PORTRAIT OF VAN DYCK. Canvas, 3 ft. 11 in. by 2 ft. 10 in. Painted before Duke of Grafton, London. PORTRAIT OF AMEROSE DORIA, DOGE OF GENOA.
Full length. Canvas, 8 ft. 6 in. by 5 ft. 6 in. Painted at Genoa in 1626. Inscription: "AN° SAL. 1626 AET. SVAE 46." Royal Museum of Painting and Sculpture, Brussels. PORTRAIT OF EDWARD SACKVILLE, FOURTH EARL OF DORSET. Canvas, 7 ft. 2 in. by 4 ft. 4 in. Painted between 1632 and 1641. Lord Sackville, Knole. PORTRAIT OF ARTHUR GOODWIN. Full length. Canvas, 7 ft. 4 in. by 4 ft. 4 in. Painted in 1639. Inscription: "ARTHUR GOODWIN FATHER OF JANE HIS SOLE DAUGHTER AND HEYRE 2d WIFE OF PHILIP NOW L4 WHARTON 1639 ABOUT Yº AGE OF 40." Duke of Devonshire, Chatsworth. 2 I I

	TITLE.	OWNER.
58	THE THREE ELDEST CHILDREN OF CHARLES I. Canvas, 4 ft. 4 in. by 5 ft. Painted in 1635.	
	Inscription: "regis magnæ britanniæ proles princeps carolvs, natvs 29 maii 1630, jacobys dvx eboracensis natvs 14 octob. 1633 et filia	
	PRINCEPS MARIA NATA 4 NOV. 1631. ANT VAN DYCK 1635." H.M.	the Queen, Windsor Castle.
59	Portrait of Queen Henrietta Maria of England. Panel, 12 by 8 in.	M. Léon Bonnat, Paris.
60	PORTRAIT OF THE INFANTA ISABELLA CLARA EUGENIA. Monochrome. Panel, 10 by 8 in.	M. Léon Bonnat, Paris.
51	PORTRAIT OF THOMAS KILLIGREW, THE ACTOR, AND OF THOMAS CAREW, THE POET.	
	5	the Queen, Windsor Castle.
62	PORTRAIT OF SIR JOHN LAMBERT.  Canvas, 3 ft. by 2 ft. 4 in. Painted between 1632 and 1641.	M. H. Heugel, Paris.
63	PORTRAIT OF HENRY LIBERTI, THE ORGANIST.  Canvas, 3 ft. 8 in. by 2 ft. 10 in. Painted between 1627 and 1632.	Duke of Grafton, London
64	PORTRAIT OF MALDERUS, FIFTH BISHOP OF ANTWERP. Panel, 3 ft. 11 in. by 3 ft. 2 in. Painted for the Episcopal Palace at Antwerp about 1627. Musé	e des Beaux-Arts, Antwerp
65	PORTRAIT OF MARIE DE' MEDICIS. Full length. Canvas, 7 ft. 6 in. by 4 ft. 8 in. Painted	
66	PORTRAIT OF THE COUNTESS OF PEMBROKE.	Prince Czartoryski, Cracow
67	PORTRAIT OF MARTIN PEPVN.  Panel, 2 ft. 6 in. by 1 ft. 11 in. Painted in 1632.  Inscription: "ME PICTOREM PICTOR PINXIT D.  ANT. VAN DYCK EQVES ILLUSTRIS A° D. 1632 AET.	
		ée des Beaux-Arts, Antwerp
68	PORTRAIT OF THE YOUTHFUL RICHARDOT. Canvas, 1 ft. 6 in. by 1 ft. 2 in.	M. Bronislas Rylski, Paris
69	PORTRAIT OF LADY RITCHIE, NÉE ANNA CAVENDISH. Full length. Canvas, 7 ft. 3 in. by 4 ft. 4 in. Painted between 1632 and 1641.	. Ferd. Bischoffsheim, Paris
70	PORTRAIT OF RACHEL DE ROUVIGNY, COUNTESS OF SOUTHAMPTON. Full length, Canvas, 7 ft. 4 in. by 4 ft. 4 in.	Earl Spencer, Althorp
71	Painted between 1632 and 1641.  PORTRAIT SAID TO BE OF WIFE OF THE ARTIST AS HERMINIA.  Canvas, 3 ft. 6 in. by 4 ft 4 in. Painted in 1640.	
72.	PORTRAIT OF THE ABBÉ CÉSAR ALEXANDRE SCAGLIA. Full length. Canvas, 6 ft. 3 in. by 3 ft. 8 in Offered by the Abbé Scaglia to the Récollets of Antwerp, to be placed in the Chapel of Our Lady of the Seven Dolours in their church, where	• •



WILLIAM VILLIERS, VISCOUNT GRANDISON (?)

In the collection of M. Jacob Herzog, Vienna





TITLE.

OWNER.

the donor was buried. Inscription: "CÆS. ALEXANDER SCAGLIA EX. COMITIB. VERRVCÆ MARCHIONIB. CALVXII ABBAS STAPHARDÆ ET MANDANICES
LEGATIONVM ET RER. GESTAR. FAMA INCLITVS
FRATRIBVS PRO ÆTERNA MEMORIA HOC ALTARE
EREXIT. OBIIT XXI MAII MDCXLI."

Musée des Beaux-Arts, Antwerp.

- 73 Portrait of the Abbé César Alexandre Scaglia.
  Full length. Canvas, 6 ft. 9 in. by 4 ft. 1 in.
  Painted in 1634-5.

  Captain Holford, London.
- 74 PORTRAIT OF MARIE ANNE DE SCHODT.
  Full length. Canvas, 6 ft. by 3 ft. 11 in. Painted
  between 1627 and 1632.

  Messrs. Lawrie and Co., London.
- 75 PORTRAIT OF SIR EDMUND VERNEY, STANDARD-BEARER
  TO CHARLES I.
  Canvas, 4 ft. 4 in. by 3 ft. 7 in. Painted between
  1632 and 1641.
  Sir Edmund Verney, Bart., Claydon.
- 76 PORTRAIT OF PENELOPE WRIOTHESLEY, BARONESS SPENCER.
  Full length. Canvas, 6 ft. 10 in. by 4 ft. 2 in.
  Painted between 1632 and 1641.

  Earl Spencer, Althorp.
- 77 PORTRAIT OF THE MARQUIS AMBROGIO SPINOLA.
  Half length. Canvas, 2 ft. 3 in. by 1 ft 9 in. Painted
  in 1627 or 1628.

  M. Rodolphe Kann, Paris.
- 78 PORTRAITS OF THE LORDS JOHN AND BERNARD STUART.
  Full length. Canvas, 7 ft. 10 in. by 4 ft. 10 in.
  Painted between 1632 and 1641.

  Earl of Darnley, Cobham Hall.
- 79 PORTRAIT OF DOROTHEA SIDNEY, COUNTESS OF SUNDER-LAND.

  Canvas, 4 ft. 2 in. by 3 ft. 4 in. Painted between

  1632 and 1641.

  Duke of Devonshire, London.
- 80 PORTRAIT OF GENEVIÈVE D'URFÉ, MARCHIONESS D'HAVRÉ,
  DUCHESSE DE CROY.
  Canvas, 3 ft. 10 in. by 3 ft. Painted between 1627
  and 1632.
  Marquis of Lothian, Newbattle Abbey.
- 81 PORTRAIT OF GENEVIÈVE D'URFÉ, MARCHIONESS D'HAVRÉ,
  AND DUCHESSE DE CROV.
  Canvas, 3 ft. 9 in. by 3 ft. 4 in. Painted between
  1627 and 1632.
  Consul Ed. F. Weber, Hamburg.
- 82 PORTRAIT OF WILLIAM VILLIERS, VISCOUNT GRANDISON.
  Full length. Canvas, 8 ft. 6 in. by 4 ft. Painted between 1632 and 1641.

  M. Jacob Herzog, Vienna.
- 83 PORTRAIT OF M. VINCK.
  Full length. Canvas, 6 ft. 8 in. by 4 ft. 3 in.
  Painted before 1621.

  M. François Schollaert, Louvain.
- 84 PORTRAIT OF MADAME VINCK, HIS WIFE.
  Full length. Canvas, 6 ft. 8 in. by 4 ft. 2 in.
  Painted before 1621.

  M. Paul Dansette, Brussels.
- 85 Portrait of Philip, Lord Wharton.

  Canvas, 4 ft. 5 in. by 3 ft. 6 in. Painted in 1632.

  Inscription: "Philip Lord Wharton 1632 about
  you age of 19." The Hermitage, St. Petersburg.

Canvas, 3 ft. 2 in. by 2 ft. 5 in. M. Arnold de Pret Roose de Calesberg, Antwerp.

PORTRAIT OF MADAME DE WITTE, HIS WIFE.

Canvas, 3 ft. 2 in. by 2 ft. 5 in. M. Arnold de Pret Roose de Calesberg, Antwerp.

86 PORTRAIT OF M. DE WITTE.

OWNER.

07	Canvas, 3 ft. 2 in. by 2 ft. 5 in. M. Arnold de Pret Roose de Calesberg, Antwerp.
88	PORTRAIT OF A MAN.  Canvas, 3 ft. 10 in. by 3 ft. 4 in.  Painted before  Count Della Faille de Leverghem. Antwerp.
89	PORTRAIT OF HIS WIFE.  Canvas, 3 ft. 10 in. by 3 ft. 4 in. Painted before
00	Tallied beloff to the by 3 lt. 4 ll. Count Della Faille de Leverghem, Antwerp.  PORTRAIT OF A SYNDIC.
90	Canvas, 3 ft. 10 in. by 3 ft. 2 in. Painted between 1627 and 1632.  Madame Edouard André, Paris.
91	PORTRAIT OF A GENTLEMAN.  Canvas, 3 ft. 4 in. by 3 ft. 8 in. The address on the letter which he holds is: "AL MOLTO MAGs'
	ENRICO DE PEN GAND." Madame Edouard André, Paris.
92	PORTRAIT OF A PRIEST. Canvas, 3 ft. 10 in. by 2 ft. 10 in.  Musée des Beaux-Arts, Antwerp.
93	PORTRAIT OF A MAN. Canvas, 3 ft. 2 in. by 2 ft. 4 in. Painted between 1627 and 1632.  M. H. Heugel, Paris.
94	PORTRAIT OF A GENTLEMAN.  Canvas, 3 ft. 8 in. by 3 ft. 3 in. Painted between 1627 and 1632.  M. Charles Warnant, Brussels.
95	PORTRAIT OF HENDRIK VAN BALEN. Panel, 9 by 7 in.  M. Léon Bonnat, Paris.
97	PAGE HOLDING A HORSE.  Monochrome. Panel, 10 by 8 in.  M. Eug. van den Wijngaert, Antwerp.
98	LADY AND CHILD. Canvas, 4 ft. 2 in. by 3 ft. 6 in. Painted between 1627 and 1632.  Earl Brownlow, Ashridge.
99	PORTRAIT OF A WOMAN. Full length. Monochrome. Panel, 12 by 9 in. M. François Kleinberger, Paris.
100	PORTRAIT OF A YOUNG GIRL WITH A DOG. Full length. Canvas, 4 ft. 6 in. by 3 ft. 5 in. Musée des Beaux-Arts, Antwerp.
101	HEAD OF A YOUNG MAN. Panel, 7 by 6 in.  M. Léon Bonnat, Paris.
102	Study of A White Horse. Canvas, 2 ft. 8 in. by 2 ft. 3 in. Painted between 1632 and 1641.  Earl Brownlow, Ashridge.
103	Landscape. Water-colour, 1 ft. 5 in. by 11 in.  Mr. J. P. Heseltine, London.
136	THE GOOD SAMARITAN. Canvas, 6 ft. 2 in. by 5 ft. 8 in. Youthful work. Prince Sanguszko, Galicia.
137	Portrait of a Prince of Nassau with his Tutor. Canvas, 4 ft. by 3 ft. 8 in. Marquis de la Boëssière-Thiennes, Brussels.
138	PORTRAIT OF FATHER JEAN CHARLES DELLA FAILLE, S.J., 1597-1652.
	Canvas 4 ft. 2 in. by 3 ft. 9 in. Count Della Faille de Leverghem, Antwerp.
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JESUS CHRIST HEALING A PARALYTIC

THE RESIDENCE

In the Royal Collection, Buckingham Palace





#### DRAWINGS

DRAWINGS			
	TITLE.	OWNER.	
104	PORTRAIT OF A LADY.		
	Drawing in two colours.	H.M. the King of Italy.	
105	PORTRAIT OF PHILIP, EARL OF PEMBROKE. Pen drawing, heightened with white.	H.M. the King of Italy.	
106	Portrait of a Man.  Drawing in two colours.	H.M. the King of Italy.	
107	PYRAMUS AND THISBE, Decorative group. Wash drawing.	H.M. the King of Italy.	
108	Portrait of Charles I. Drawing in Indian ink.	H.M. the King of Italy.	
109	STUDY OF CHRIST. Drawing in pencil and stump.	H.M. the King of Italy.	
110	EQUESTRIAN PORTRAIT OF CHARLES V. (The picture is in the Uffizii.) Pen drav		
III	PORTRAIT OF A MAN. Pen drawing.	H.M. the King of Italy.	
112	Portrait of a Man (Corneille van der G Pen and pencil drawing.		
113	CHRIST FALLING UNDER THE CROSS. Wash drawing.	H.M. the King of Italy.	
114	CHRIST HEALING THE PARALYTIC. Wash drawing.	H.M. the King of Italy.	
115	Book of Studies made by Van Dyck du Sojourn in Italy.		
116	Book of Drawings, Portraits, and Compos Van Dyck.		
117	CHRIST IN THE TOMB.  Monochrome.	Sir J. Charles Robinson, London.	
811	Landscape. Aquatint.		
119	PORTRAIT OF KING CHARLES I.	Sir J. Charles Robinson, London.	
I 20	Black pencil drawing.  MADONNA AND CHILD.	Sir J. Charles Robinson, London.	
121	Sepia drawing. RINALDO AND ARMIDA.	Sir J. Charles Robinson, London.	
122	Pen drawing. CHRIST BETWEEN THE THIEVES.	Sir J. Charles Robinson, London.	
123	Monochrome. St. Sebastian attended by Angels.	Sir J. Charles Robinson, London.	
	Drawing in black and white pencils.	M. Paul van den Bossche, Antwerp.	
124	CRUCIFIXION OF ST. PETER.  Drawing in red and sepia.	Mr. M. H. Spielmann, London.	
125	Portrait of Lucas Vorsterman, Engraver. Drawing in two colours.	Mr. J. P. Heseltine, London.	
126	PORTRAIT OF LADY RITCHIE, Full length. Drawing in two colours.	Mr. J. P. Heseltine, London.	
127	Group for the Brazen Serpent. Wash drawing.	M. Léon Bonnat, Paris.	
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	TITLE.	OWNER.
128	STUDY OF HEADS. Pen drawing.	M. Léon Bonnat, Paris.
129	THE TOILETTE OF PSYCHE. Pen and wash drawing.	H.M. the King of Italy.
130	HEAD OF AN OLD MAN. Pen drawing.	M. Léon Bonnat, Paris.
131	Antonius Cornelissen. Black pencil drawing.	M. Léon Bonnat, Paris.
132	THE ENGRAVER J. B. BARBÉ. Black pencil drawing.	M. Léon Bonnat, Paris.
133	THE GOOD SAMARITAN. Wash drawing.	M. Léon Bonnat, Paris.
134	HEAD OF CHRIST.  Black pencil drawing heightened with white.	M. Léon Bonnat, Paris.
135	CHRIST IN THE TOMB. Pen drawing.	M. Léon Bonnat, Paris.



THOMAS WENTWORTH, EARL OF STRAFFORD

In the collection of Earl Fitzwilliam, K.G., at Wentworth Woodhouse





# CATALOGUE OF THE WORKS BY VAN DYCK EXHIBITED AT THE ROYAL ACADEMY OF ARTS

1900

#### OIL PAINTINGS

	TITLE,	OWNER.
Ι	PORTRAIT OF THE PRINCESS MARY WHEN A CHILD. Canvas, 58 by 42 in.	Earl of Normanton.
2	Portrait of the Earl of Arundel. Canvas, 40 by 30½ in.	Duke of Sutherland.
3	Portrait of the Earl of Northumberland. Canvas, 85 by 50 in.	Earl of Essex.
4	PORTRAITS OF SNYDERS WITH HIS WIFE AND CHILD. Canvas, 63 by 48 in.	Mrs. Culling Hanbury.
5	PORTRAIT OF MRS. KIRK. Canvas, 87 by 51 in.	Earl Cowper, K.G.
6	Portrait of Viscount Stafford. Canvas, 38 by 32 in.	Marquess of Bute.
7	Portrait of an Artist. Canvas, 48 by 38½ in.	Duke of Sutherland.
8		muel Montagu, Bart., M.P.
9	PORTRAIT OF QUEEN HENRIETTA MARIA. Canvas, 40½ by 32 in.	Captain Chambers.
10	PORTRAIT OF THE MARQUESS OF HUNTLY. Canvas, 82 by 50 in.	Duke of Buccleuch, K.G.
11	PORTRAIT OF A LADY AND CHILD. Canvas, 50 by 41 in.	Earl Brownlow.
I 2	QUEEN HENRIETTA MARIA WITH HER DWARF, SIR GEOFFREY HUDSON.	E-JEH-WERE
13	Canvas, 86 by 51 in. PORTRAIT OF THE DUKE OF RICHMOND AND LENNOX.	Earl Fitzwilliam, K.G.
14	Canvas, 40 by 30 in. PORTRAIT OF THE EARL OF PEMBROKE.	Marquess of Bristol.
15	Canvas, 51½ by 40 in. PORTRAIT OF LORD HOWARD.	Earl of Pembroke,
	Canvas, 28 by 22 in.	Duke of Norfolk, K.G.
16	HOLY FAMILY. Canvas, 60 by 43½ in.	Duke of Buccleuch, K.G.
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	TITLE.	OWNER.
17	Portrait of the Countess of Arundel. Canvas, 29 by 24 in.  Du	ke of Richmond and Gordon, K.G.
18	PORTRAIT OF THE DUKE OF RICHMOND AND LEN Canvas, 82 by 49 in.	NOX.  Duke of Buccleuch, K.G.
19	PORTRAIT OF ARCHBISHOP LAUD. Canvas, 51½ by 51½ in. (circular).	Earl Fitzwilliam, K.G.
20	PORTRAITS OF KING CHARLES I. AND QUEEN H	ENRI-
2 I	Canvas, 36 by 64 in. Portrait of Lady Wentworth.	Duke of Grafton, K.G.
22	Canvas, 85 by 50 in. St. Martin dividing his Cloak.	Earl Fitzwilliam, K.G.
	Panel, 13 by 10 in. The Miracle of St. Benedict.	Captain G. L. Holford.
23	Panel, 21 by 15½ in.	Earl of Normanton.
24	Virgin and Child. Canvas, 41½ by 46 in. (oval).	Lady de Rothschild.
25	Portrait of a Lady. Canvas, 28½ by 24 in.	Mr. Alfred J. Sanders.
26	Portrait of a Lady. Panel, 17 by 13 in.	Mr. Henry F. Makins.
27	THE BAPTISM OF CHRIST.  Marble, 11½ by 15½ in.	Mr. J. T. Dobie.
28	PORTRAIT OF LUCIUS CARY, SECOND VISCOUNT FALK Canvas, 28 by 23 in.	Duke of Devonshire, K.G.
29	Portrait of the Duke of Richmond and Len Canvas, 80 by $47\frac{1}{2}$ in.	
30	THE BETRAVAL OF CHRIST. Canvas, 107 by 88 in.	Lord Methuen,
31	PORTRAIT OF THE DUCHESS OF RICHMOND AND DWARF, Mrs. Gibson.	
	Canvas, 81 by 48 in.	Earl of Denbigh.
32	Portrait of Colonel Charles Cavendish. Canvas, 27½ by 22½ in.	Duke of Devonshire, K.G.
33	Portrait of Lady Capell. Canvas, 29½ by 23½ in.	Earl of Clarendon.
34	A Horse. Canvas, 32½ by 27½ in.	Earl Brownlow.
35		he late Duke of Westminster, K.G.
36	Portrait of the Cardinal Ferdinand. Canvas, 32½ by 28 in.	Earl of Clarendon.
37	Portrait of King Charles I. Canvas, 39½ by 32 in.	Duke of Norfolk, K.G.
38	Portraits of George and Francis Villiers. Canvas, 59 by 49 in.	H.M. the Queen.
39	Portrait of Queen Henrietta Maria. Canvas, 41½ by 32 in.	Lord Wantage.
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# ROYAL ACADEMY 1900

	TITLE.	C.W.T.
40	PORTRAIT OF THE EARL OF ARUNDEL.	OWNER.
	Canvas, $28\frac{1}{2}$ by $24\frac{1}{2}$ in.	Duke of Norfolk, K.G.
4 I		Duke of Westminster, K.G.
42	Portrait of the Earl of Arundel. Canvas, 21 by $19\frac{1}{2}$ in.	Mr. A. J. Robarts.
43	Portrait of the Infanta Isabella Clara Eugenia. Canvas, 55½ by 43½ in.	Earl of Hopetoun.
44	PORTRAIT OF THE EARL OF PORTLAND. Canvas, 82 by 53 in.	Mr. Ralph Bankes.
45	Portrait of the Countess of Sunderland. Canvas, 49 by 39½ in.	•
46	THE MARRIAGE OF ST. CATHERINE.	Duke of Devonshire, K.G.
47	Canvas, 49 by 46 in. PORTRAIT OF ANDREA SPINOLA.	H.M. the Queen.
48	Canvas, 84 by 55 in. Charity.	Captain Heywood-Lonsdale.
49	Canvas, 55 by 45 in. Portrait of the Earl of Strafford.	Lord Methuen.
50	Canvas, 49 by 39 in. Sir Portrait of Queen Henrietta Maria.	Philip Grey Egerton, Bart.
51	Canvas, 92 by 59 in. PORTRAIT OF JOHN, COUNT OF NASSAU DILLENBOURG.	Earl of Clarendon.
52	Canvas, 54 by 48 in. PORTRAIT OF SIR EDMUND VERNEY.	Lord Ashburton.
53	Canvas, 53 by 42 in. PORTRAITS OF DOROTHY, COUNTESS OF LEICESTER, AND	Sir Edmund Verney, Bart.
	HER SISTER, LUCY, COUNTESS OF CARLISLE. Canvas, 39½ by 63 in.	Mr. Charles Morrison.
54	Portraits of Lord John and Lord Bernard Stuart. Canvas, 93 by 57 in.	Earl of Darnley.
55	Portraits of Five Children of King Charles I. Canvas, 64 by 78 in.	H.M. the Queen.
56	PORTRAITS OF THE EARL OF BRISTOL AND THE EARL OF BEDFORD.	
57	Canvas, 97 by 62 in.  PORTRAITS OF KING CHARLES I., QUEEN HENRIETTA  MARIA, AND THEIR TWO ELDEST CHILDREN.	Earl Spencer, K.G.
58	Canvas, 56 by 75 in.  Portrait of the Earl of Arundel and his Grandson.	Viscount Galway.
59	Canvas, 57 by 47 in. Portrait of Henrietta of Lorraine.	Duke of Norfolk, K.G.
	Canvas, 83 by 49½ in.	Lord Iveagh.
50	PORTRAIT OF THE MARCHESE DI SPINOLA. Canvas, 85 by 55 in.	Earl of Hopetoun.
51		.M. the Emperor of Russia.
52	Portrait of Paola Adorno, Marchesa Brignolé-Sale.	
	Canvas, 94 by 60 in.	Duke of Abercorn, K.G.

	TITLE.	OWNER.
63	Portrait of the Earl of Strafford, with a Doc Canvas, 89 by 55 in.	s. Earl Fitzwilliam, K.G.
64	Portrait of the Countess of Dorset. Canvas, 74 by 50 in.	Lord Sackville.
65	Portraits of Thomas Killigrew and Thomas Carev Canvas, 51 by $55\frac{1}{2}$ in.	N. H.M. the Queen.
66	Portrait of the Abbé Scaglia. Canvas, 80 by 44 in.	Captain G. L. Holford.
67	RINALDO AND ARMIDA. Canvas, 93 by 88 in.	Duke of Newcastle.
68	PORTRAIT OF BEATRICE DE CUSANCE ('MADAME I STE. CROIX'). Canvas, 80 by 46 in.	DE H.M. the Queen.
69	PORTRAITS OF THREE CHILDREN OF KING CHARLES Canvas, 52 by 59 in.	
70	PORTRAIT OF PRINCESS BALBI. Canvas, 73 by 48 in.	Captain G. L. Holford.
71	PORTRAIT OF THE COUNTESS OF DERBY. Canvas, 28 by 22½ in.	Earl of Derby, K.G.
72	Equestrian Portrait of King Charles I. Canvas, 65 by 49 in.	Viscount Barrington.
73	Portrait of the Earl of Derby. Canvas, 28 by 22½ in.	Earl of Derby, K.G.
74	Portrait of Lady d'Aubigny. Canvas, 41 by 32½ in.	Earl of Clarendon.
75	PORTRAIT OF THE DUKE OF NEWCASTLE. Canvas, 85 by 47½ in.	Duke of Portland.
76		Marquess of Lansdowne, K.G.
77	PORTRAIT OF VITELLESCHI, CHIEF OF THE JESUITS. Canvas, 79 by 47 in.	Lord Battersea.
78	Portrait of Admiral Sir John Minnes. Canvas, 41 by 32½ in.	Earl of Clarendon.
79	PORTRAIT OF THE EARL OF PETERBOROUGH. Canvas, 86 by 49 in.	Mrs. Elrington Bisset.
80	PORTRAIT OF THE PAINTER'S WIFE, AS HERMIN: PUTTING ON CLORINDA'S ARMOUR.  Canvas, 41 by 51 in.	
81	PORTRAITS OF THE EARL AND COUNTESS OF DERBY AN THEIR DAUGHTER.	Mr. John C. Harford.
82	Canvas, 96 by 82 in.	Earl of Clarendon.
02	PORTRAIT OF THE EARL OF STRAFFORD AND H SECRETARY, SIR PHILIP MAINWARING. Canvas, 50 by 55 in.	is  Earl Fitzwilliam, K.G.
83	PORTRAIT OF VISCOUNT GRANDISON. Canvas, 86 by 52½ in.	Duke of Grafton, K.G.
84	PORTRAIT OF THE EARL OF PEMBROKE.  Canvas. 42 by 32 in.	Viscount Galanan

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THE CRUCIFIXION

At Prior Park College, Bath





# ROYAL ACADEMY 1900

	TITLE.	OWNER.
85	THE BETRAYAL OF CHRIST.	Sir Francis Cook, Bart.
86	Canvas, 55 by 44 in. The Guitar-Player.	Str Trantis Cook, Dari.
00	Canvas, 61 by 43 in.	Earl of Northbrook.
87	PORTRAIT OF THE PAINTER.	Duke of Grafton, K.G.
88	Canvas, 47 by 34 in. PORTRAIT OF A GENTLEMAN.	Dune of arujum, II.a.
00	Canvas, 48 by 37½ in.	Mr. Harris Valpy.
89	THE MARTYRDOM OF ST. STEPHEN. Canvas, 70 by 59 in.	Earl Egerton of Tatton.
90	PORTRAITS OF THE COUNTESS OF CARLISLE	
,,,	Daughter.	
0.1	Canvas, 49 by 42 in. Andromeda.	Duke of Devonshire, K.G.
91	Canvas, 84 by 51 in.	Mr. T. Humphry Ward.
92	PORTRAIT OF LIBERTI.	Duke of Grafton, K.G.
0.2	Canvas, 44 by 34 in.  PORTRAIT OF THE EARL OF DORSET.	Duke of Grafion, R.G.
93	Canvas, 85 by 53 in.	Lord Sackville.
94	PORTRAIT OF LADY BORLACE.	Mr. Ralph Bankes.
0.5	Canvas, 53 by 42 in. PORTRAITS OF THE DUCHESS OF BUCKINGHA	•
95	THREE CHILDREN.	
	Canvas, 95 by 76 in.	Baron Arnold de Forest.
96	Portrait of Sir John Borlace. Canvas, 53 by 42 in.	Mr. Ralph Bankes.
97	PORTRAIT OF THE COUNTESS OF PETERBORO	UGH.
- 0	Canvas, 85 by 48 in. PORTRAIT OF SIR KENELM DIGBY.	Mrs. Elrington Bisset.
98	Canvas, 41½ by 32½ in.	Lord Sackville.
99	PORTRAIT OF THE DUCHESSE DE CROY.	34
100	Canvas, $44\frac{1}{2}$ by $35\frac{1}{2}$ in.  Portrait of the Earl of Strafford.	Marquess of Lothian.
100	Canvas, 86 by 53 in.	Duke of Portland.
101	PORTRAIT OF THE EARL OF WARWICK.	Earl of Leicester, K.G.
102	Canvas, 80 by 50 in. PORTRAIT OF LADY BETTY SIDNEY.	Earl of Lewester, A.G.
102	Canvas, 46 by 37 in.	Duke of Richmond and Gordon, K.G.
103	PORTRAIT OF THE MARQUESS OF HAMILTON. Canvas, 85 by 50 in.	Lord Sackville.
104	Tancred and Herminia.	Born Sucreens.
	Canvas, 57 by 79 in.	Earl Fitzwilliam, K.G.
105	PORTRAITS OF THE CHILDREN OF THE STRAFFORD.	EARL OF
	Canvas, 81 by 63 in.	Earl Fitzwilliam, K.G.
106	A BACCHANALIAN SCENE.	Lord Belper.
107	Canvas, 55 by 75 in.  Portrait of Anna Maria de Schodt.	Lora Desper.
20,	Canvas, 71 by 46 in.	Messrs. Lawrie and Co.
	22 I	

0	TITLE.	OWNER.
801	Portrait of Margaret of Lorraine. Canvas, 28½ by 24 in. (oval).	Mr. Henry Pfungst.
109	JUPITER AND ANTIOPE. Canvas, 43½ by 58 in.	Mr. Edward F. Pye-Smith.
011	An Allegory. Canvas, 43½ by 33½ in.	Sir Charles Turner.
III	Portrait of the Marquess of Montrose (?). Canvas, 30 by $25\frac{1}{2}$ in.	Marquess of Bristol.
12	PORTRAIT OF THE COUNTESS OF CLANBRASSIL. Canvas, 83 by 49½ in.	Earl of Denbigh.
13	Portrait of a Lady. Canvas, 58 by 42½ in.	Earl of Denbigh.
14	Portrait of the Duke of Hamilton. Canvas, 82 by 49½ in.	Earl of Denbigh.
115	THE CRUCIFIXION. Canvas, 118 by 86% in.	St. Patrick's Church, Soho Square.
16	PORTRAIT OF LADY MARY FIELDING. Canvas, 83 by 47 in.	Earl of Denbigh.
17	PORTRAIT OF KING CHARLES I. Canvas, 48 by 38 in.	
18	PORTRAIT OF CHARLES DE MALORY OR MALLER Canvas, 48 by 36 in.	
119	PORTRAIT OF THE EARL OF CARLISLE.	Earl Cowper, K.G.
20	Canvas, 80½ by 50 in. The Crucifixion.	Viscount Cobham.
21	Canvas, 82 by 70 in. (arched top).  PORTRAIT OF THE DUCHESS OF RICHMOND.	Prior Park College, Bath.
22	Canvas, 85½ by 49 in.  Portrait of Monsieur François Langlois,	Marquess of Bath.
	De Chartres. Canvas, 40 by 32½ in.	Mr. W. Garnett.
23	Portrait of Lord Capell. Canvas, 29 by 24 in.	Earl of Clarendon.
24	PORTRAIT OF PRINCE D'ANGRI. Canvas, 49 by 37 in.	Mr. George Salting.
25	Portrait of the Earl of Northumberland. Canvas, 29½ by 24½ in.	Earl of Denbigh.
26	Portrait of Queen Henrietta Maria. Canvas, 29½ by 24½ in.	Earl of Denbigh.
27	PORTRAIT OF THE COUNTESS OF SOUTHAMPTON. Canvas, 87 by 51 in.	_
28	PORTRAIT OF KING CHARLES I.	Earl Cowper, K.G.
29	Canvas, 29½ by 24½ in.  Portrait of the Earl of Kinnoull.	Earl of Denbigh.
	Canvas, $85$ by $50\frac{3}{4}$ in.	Earl of Clarendon.

# ROYAL ACADEMY 1900

## SKETCHES IN OIL AND DRAWINGS

	TITLE.	OWNER.
130	CHILDREN.	
7.0.7	Oil. Panel, 12 by 8½ in. The Adoration of the Shepherds.	M. Léon Bonnat.
131	Oil. Panel, 22 by 16 in.	M. Huybrechts.
132	Duc d'Epernon on Horseback.  Sepia, heightened with white. Panel, 12½ by 9 in.	Earl of Pembroke.
133	Albert, Comte d'Aremberg, on Horseback. Water-colour. 15\(^2_4\) by 12 in.	Mr. J. P. Heseltine.
134	THE RAISING OF THE CROSS. Oil. Canvas, 27½ by 51 in.	Captain G. L. Holford.
135	A Soldier on Horseback. Oil. Canvas, 14 by 9½ in.	Mr. James Knowles.
136	THE INFANTA ISABELLA CLARA EUGENIA. Panel, 9½ by 7½ in.	M. Léon Bonnat.
137	THE RAISING OF THE CROSS. Oil. Panel, 10 ½ by 8½ in.	M. Léon Bonnat.
138	HENDRICK VAN BALEN. Panel, 83 by 71 in.	M. Léon Bonnat.
139	King Charles I. Panel, $8\frac{1}{2}$ by $7\frac{1}{2}$ in.	Duke of Buccleuch, K.G.
140	Unknown Portrait. Panel. 9 by 6½ in.	Duke of Buccleuch, K.G.
141	Adrian Stalbent, Painter. Panel, 83 by 63 in.	Duke of Buccleuch, K.G.
142	Henri Godefrey, Comte de Pappenheim. Panel, 8½ by 6¾ in.	Duke of Buccleuch, K.G.
143	CARDINAL ARCHDUKE FERDINAND, REGENT OF THE LOW COUNTRIES.	
	Panel, 8½ by 7 in.  Cornelius van der Geest, Collector of Works of	Duke of Buccleuch, K.G.
144	Art. Panel, 8 <sup>3</sup> / <sub>4</sub> by 6 <sup>1</sup> / <sub>2</sub> in.	Duke of Buccleuch, K.G.
145	CHARLES DE COLONNA, SPANISH GENERAL.	
146	Panel, 9 by 6½ in. Frans Franck or Francken, Painter.	Duke of Buccleuch, K.G.
147	Panel, 8½ by 6½ in. Adrian Brouwer, Painter.	Duke of Buccleuch, K.G.
148	Panel, $8\frac{1}{2}$ by $6\frac{1}{2}$ in.  Paul Pontius, Line Engraver.	Duke of Buccleuch, K.G.
	Panel, $9\frac{3}{4}$ by $7\frac{1}{2}$ in.	Duke of Buccleuch, K.G.
149	Francis de Moncada, Marquis d'Aytone, Panel, 9½ by 6½ in.	Duke of Buccleuch, K.G.
150	Don Emanuel Frockas, Conde de Feria. Panel, 8 by 6 in.	Duke of Buccleuch, K.G.
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	TITLE.	OWNER.
151	Frederick Henry, Prince of Orange and Count of Nassau.	
	Panel, $8\frac{3}{4}$ by $6\frac{1}{2}$ in.	Duke of Buccleuch, K.G.
152	The Infanta Isabella Clara Eugenia. Panel, 9 by $6\frac{3}{4}$ in.	Duke of Buccleuch, K.G.
153	JAN VAN RAVENSTEIN, PAINTER. Panel, $9\frac{1}{2}$ by $6\frac{3}{2}$ in.	Duke of Buccleuch, K.G.
154	DON AMBROSE SPINOLA, DUKE OF SAN SEVERINO,	2 400 07 2 000000000, 22,000
	Captain-General of Spain. Panel, 94 by 64 in.	Duke of Buccleuch, K.G.
155	ALVAREZ BASAN, MARQUIS DE ST. CROIX, SPANISH ADMIRAL.	
156	Panel, 9 by 6 in. Andreas Colyns de Nole, Sculptor.	Duke of Buccleuch, K.G.
150	Panel, $9\frac{1}{4}$ by $6\frac{1}{4}$ in.	Duke of Buccleuch, K.G.
157	Geneviève d'Urfé, Duchesse de Croy. Panel, $9\frac{1}{2}$ by $6\frac{3}{4}$ in.	Duke of Buccleuch, K.G.
158	Martin Pepyn, Painter. Panel, 83 by 7 in.	Duke of Buccleuch, K.G.
159	THE ECSTASY OF ST. AUGUSTINE. Panel, 10½ by 11½ in.	
160	Adam de Coster, Painter.	Earl of Northbrook.
161	Panel, 9½ by 7½ in.  Antony Cornelissen, Collector of Works of Art.	Mr. G. A. Storey, A.R.A.
	Panel, 9\frac{3}{4} by 6 in.	Duke of Buccleuch, K.G.
162	Simon de Vos, Painter. Panel, 8½ by 5¾ in.	Duke of Buccleuch, K.G.
163	Charles de Mallery, or Malory, Engraver. Panel, $8\frac{1}{2}$ by 6 in.	Duke of Buccleuch, K.G.
164	Gaston, Duc d'Orléans. Panel, 9½ by 7 in.	Duke of Buccleuch, K.G.
165	EMILIE DE SOLMS, PRINCESS OF ORANGE.	
166	Panel, $9\frac{1}{4}$ by $6\frac{3}{4}$ in. Peter Stevens, Grand Almoner of Antwerp, Col-	Duke of Buccleuch, K.G.
	LECTOR OF WORKS OF ART. Panel, 9 by 6 in.	Duke of Buccleuch, K.G.
167	WILHELMUS WOLFGANG, COUNT PALATINE OF THE RHINE,	
	Duke of Bavaria.  Panel, $9\frac{1}{2}$ by $6\frac{1}{2}$ in.	Duke of Buccleuch, K.G.
168	Adam de Coster, Painter. Panel, 9½ by 6 in.	Duke of Buccleuch, K.G.
169	Gaspar de Craver, Painter. Panel, 9 by 7 in.	Duke of Buccleuch, K.G.
170	PORTRAIT OF THE PAINTER.	
171	Panel, 9 by 6 in. SIR PETER PAUL RUBENS, PAINTER.	Duke of Buccleuch, K.G.
172	Panel, 9 <sup>8</sup> / <sub>4</sub> by 7 in.  Don Diego de Guzman, Marquis de Leganes.	Duke of Buccleuch, K.G.
-/-	Panel, $8\frac{1}{2}$ by 6 in.	Duke of Buccleuch, K.G.

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# ROYAL ACADEMY 1900

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	TITLE.	OWNER.
173	Hendrick van Balen, Painter. Panel, 8½ by 5½ in.	Duke of Buccleuch, K.G.
174	Artus Wolfart, Painter. Panel, 8½ by 6 in.	Duke of Buccleuch, K.G.
175	Peter de Jode, Line Engraver. Panel, 8½ by 7 in.	Duke of Buccleuch, K.G.
176	Sir Peter Paul Rubens, Painter. Panel, 7\(^2\) by 6\(^1\) in.	Duke of Buccleuch, K.G.
177	Sebastian Vrancx, Painter. Panel, 9 by 6 in.	Duke of Buccleuch, K.G.
178	NICOLAS FABRICIUS DE PEIRESC, SCHOLAR AND COLLECTOR OF WORKS OF ART.	,
179	Panel, 8 by 6 in. Justus Lipsius, Historian.	Duke of Buccleuch, K.G.
180	Panel, 8½ by 5½ in.  Gaspar Gevartius, Lawyer and Man of Letters.	Duke of Buccleuch, K.G.
	Panel, $8\frac{1}{4}$ by $6\frac{1}{2}$ in.	Duke of Buccleuch, K.G.
181	PRINCE WILLIAM OF ORANGE WHEN A BOV. Black chalk. 10 by 7½ in.	Mr. George Salting.
182	(1) Head of the Virgin, $2\frac{1}{4}$ by $1\frac{3}{4}$ in. (2) Virgin and Child and St. Joseph, $4\frac{1}{2}$ by $5\frac{1}{4}$ in. (3) Virgin and Child, 5 by $2\frac{3}{4}$ in. Three Sketches in One Panel.	Mr. J. P. Heseltine.
183	RINALDO AND ARMIDA.  Pen and bistre, heightened with white. 9\frac{9}{4} by  13\frac{1}{2} in.	Sir J. C. Robinson.
184	SAINT CATHERINE OF ALEXANDRIA, ST. GEORGE, ST. JEROME, AND OTHER SAINTS: DESIGN FOR AN ALTAR-PIECE.	
	Bistre. 12 by $7\frac{8}{4}$ in.	Mr. George Salting.
185	Adrian Stalbent, Painter. Red chalk. 8½ by 6½ in.	Mr. J. P. Heseltine.
186	THE ENTOMBMENT. Oil on paper. 10\frac{3}{4} by 7\frac{3}{4} in.	Sir J. C. Robinson.
187	LADY RITCHIE (?). Black chalk. 14 by 9½ in.	Mr. J. P. Heseltine.
188	Study of Heads. Red chalk. 7½ by 7 in.	Mr. James Knowles.
189	THE CRUCIFIXION. Oil on paper. 11\frac{3}{4} by 7\frac{1}{4} in.	Sir J. C. Robinson.
190	Lucas Vorsterman, Engraver. Pencil and chalk. 93 by 7 in.	Mr. J. P. Heseltine.
191	A SIAMESE AMBASSADOR TO THE COURT OF ST. JAMES. Black chalk, washed with colour. 17½ by 10 in. M	r. Henry Hobhouse, M.P.
192	BACCHANALIAN SCENE. Pen and bistre. 6½ by 8½ in.	Mr. J. P. Heseltine.
193	A Head. Pencil. 4\frac{3}{2} by 3\frac{1}{2} in.	Mr. J. P. Heseltine.
	225	G G

	TITLE.	OWNER.
194	Antony Cornelissen.  Black chalk. 8 by $6\frac{1}{2}$ in.	M. Léon Bonnat.
195	An Entombment. Pen and bistre. 83 by 11 in.	M. Léon Bonnat.
196	Daniel Mytens, Painter. Black chalk. 8½ by 7½ in.	M. Léon Bonnat.
197	STUDY OF ARMOUR.  Black chalk, slightly washed. 16\frac{3}{4} by 10\frac{1}{4} in.	Mr. Henry Pfungst.
198	HEAD OF CHRIST. Black chalk, heightened with white. 8 by 10 in.	M. Léon Bonnat.
199	THE GOOD SAMARITAN. Pen and bistre. 9½ by 8 in.	M. Léon Bonnat.
200	JEAN BAPTISTE BARBÉ, ENGRAVER. Pencil. $9\frac{1}{2}$ by $7\frac{1}{4}$ in.	M. Léon Bonnat.
201	STUDY OF ARMOUR.  Black chalk, washed with colour. 15½ by 9 in.	Mr. J. P. Heseltine.
202	HEAD OF AN OLD MAN. Pen and bistre. 8\frac{3}{4} by 6\frac{1}{4} in.	M. Léon Bonnat.
203	STUDY OF TWO HEADS (MAN AND WOMAN). Pen and bistre. 3 <sup>3</sup> / <sub>4</sub> by 5 in.	
204	THE CRUCIFIXION OF ST. PETER. Study for the picture in the Brussels Museum.	M. Léon Bonnat.
205	Red chalk and sepia. 9 by 13\frac{3}{4} in.  Sketch of a Horse's Leg.	Mr. M. H. Spielmann.
	Chalk. 94 by 6 in.	Mr. George Salting.
206	VENUS TRYING TO DETAIN ADONIS FROM THE CHASE. Pen and bistre, washed. 104 by 74 in.	Mr. George Salting.
207	CHRIST ON THE WAY TO CALVARY, Black chalk. 7\frac{9}{2} by 6\frac{1}{2} in.	Mr. James Knowles.
208	VICTORY CROWNING A WARRIOR ON HORSEBACK, WHO IS TRAMPLING ON DISCORD AND FURY.	
209	Pen and bistre. 8½ by 7¼ in.  PORTRAIT GROUP.	Mr. George Salting.
210	Black chalk. 10 by 8½ in.  Cornelius van der Goes. Portrait.	Mr. J. P. Heseltine.
<b>2</b> I I	Pen and chalk. 9 by 7½ in.  CHRIST HEALING THE PARALYTIC.	H.M. the King of Italy.
212	Pen and bistre, washed. 11 by 7½ in. PORTRAIT OF A MAN.	H.M. the King of Italy.
213	Black chalk. 12½ by 9¾ in.  Charles V. on Horseback.	H.M. the King of Italy.
214	Pen and chalk. 12 by 8\frac{3}{2} in.  Christ bearing the Cross.	H.M. the King of Italy.
215	Pen and bistre, washed. 6 by 8 in. PORTRAIT OF A YOUNG LADY.	H.M. the King of Italy.
216	Black chalk, washed. 12\frac{3}{4} by 8\frac{1}{2} in.  A Horse. Study for a Portion of the Picture	H.M. the King of Italy.
210	of Charles I. on Horseback at Windson Castle.  Black chalk. 11½ by 7½ în.	H.M., the Queen.

# ROYAL ACADEMY 1900

	TITLE.	OWNER.
217		
218	Water-colour. 15½ by 19¾ in. ECCE HOMO.	Mr. J. P. Heseltine.
210	Black chalk. $14\frac{1}{4}$ by $10\frac{1}{2}$ in.	H.M. the King of Italy.
219	Pyramus and Thisbe.	
	Pen and bistre, washed. 113 by 7 in.	H.M. the King of Italy.
220	VENUS AND CUPID. Pen and wash. $8\frac{1}{2}$ by $6\frac{1}{4}$ in.	TIM H. W. Cr.
221	PHILIP, EARL OF PEMBROKE.	H.M. the King of Italy.
	Pen, heightened with white. 9½ by 7 in.	H.M. the King of Italy.
222	KING CHARLES I.	
	Pen and bistre. 11½ by 8¾ in.	H.M. the King of Italy.
223	Portrait of a Man. Pen and bistre. 93 by 71 in.	H.M. the King of Italy.
224	Sketch for Rinaldo and Armida.	11.11. the King of Italy.
	Pen and bistre. 12 by 9\frac{8}{4} in.	Mr. James Knowles.
225	The Three Angels entertained by Abraham. Oil on paper. $8\frac{3}{4}$ by $12\frac{1}{2}$ in.	Mr. James Knowles.
226	LANDSCAPE.	
0.05	Water-colour. 11 by 7½ in. VIRGIN AND CHILD.	Mr. J. P. Heseltine.
227	Bistre. 9½ by 6½ in.	Sir J. C. Robinson.
228	KING CHARLES I.	J. J. C. 1100000000
	Chalk. 15½ by 10½ in.	Sir J. C. Robinson.
229	HOLY FAMILY. Pen and bistre. 4 by 3 in.	W C C
230	LANDSCAPE. 4 by 3 m.	Mr. George Clausen, A.R.A.
-30	Water-colour. 7 by 8½ in.	Sir J. C. Robinson.
231	SKETCH FOR THE PICTURE OF THE BRAZEN SERPENT.	3
	Pen and bistre, washed. 7½ by 8¾ in.	M. Léon Bonnat.
232	PROCESSION OF KING CHARLES I. AND THE KNIGHT OF THE GARTER.	rs
	Oil. Panel, 11 by 51 in.	Duke of Rutland, K.G.
233	Rape of the Sabines.	
	Oil. Canvas, 27 by 67 in.	Earl Cowper, K.G.
234	Countess of Bristol. Oil. Canvas, 15½ by 12¼ in.	Sir Edmund Verney, Bart.
235	DIANA IN THE CHASE.  Oil. Panel, 10½ by 15½ in.	Mee I D Hui
	o 1 mici, 10g by 13g iii.	Mr. J. P. Heseltine.



## APPENDIX III

CATALOGUE OF THE PRINCIPAL PAINTINGS BY SIR ANTHONY VAN DYCK



# CATALOGUE OF THE PRINCIPAL PAINTINGS BY SIR ANTHONY VAN DYCK

The following Catalogue is an attempt to record such paintings as may, in the present writer's own estimation, have some claim to be considered as the genuine works of Anthony Van Dyck. The Catalogue does not pretend to be exhaustive, and only to be accurate so far as it can possibly be made so by a single individual, who has not been able to verify every painting included therein.

The catalogues given by Mr. John Smith in his 'Catalogue Raisonné,' published in 1831, and by M. Guiffrey in his great work on Van Dyck in 1882, with the emended edition published by Mr. Allison in 1896, have all been carefully consulted, and, where possible, emended or verified.

The admirable catalogues published in recent years of the great galleries

on the Continent of Europe have rendered the compilation of a catalogue of of any one great painter's works a matter of much greater ease than it was

the painter's ago, when Mr. John Smith undertook his monumental work on the painter's of the Dutch, Flemish, and French Schools.

In the case of Anthony Van Dyck special difficulties have to be met, owing to so large a proportion of the portraits painted by him being still secluded in private collections, those of the Italian period in the palaces of the Consecutivities and those of the English beside in the balaces of the Genoese nobility, and those of the English period in the palaces and mansions of the British aristocracy. In the former case much light has been thrown on the work of Van Dyck by the researches of Cavaliere Mario Menotti, who has kindly allowed the present writer to avail himself thereof; and in the latter case a vast deal of accurate and valuable information has been derived from the copious notes of the late Sir George Scharf, K.C.B., Director, Keeper, and Secretary of the National Portrait Gallery in London, preserved in various forms among the books and catalogues in the reference library of that institution.

For convenience of reference the Catalogue of the Paintings by Anthony Van Dyck has been divided as follows:

Paintings previous to his Journey to Italy. A. Miscellaneous Subjects. B. Portraits. Series I.

Series II. Paintings executed in Italy.

A. Miscellaneous Subjects. B. Portraits.

Series III. Miscellaneous Subjects painted after his Return from Italy. Series IV. Portraits painted in the Netherlands after his Return from Italy. Series V. Portraits of the Royal Family painted in England.

Series VI. Portraits painted in England.

In the Catalogue the locality or name of owner, when printed in italics, denotes the collection in which the original painting is to be found at the present moment, so far as the compiler has been able to ascertain.

Repetitions and copies are catalogued under the heading of the original painting. As these are of such frequent occurrence in the case of Van Dyck, and as, when repeating a composition, Van Dyck often introduced some slight variation, it is difficult to say when a painting should be catalogued as a repetition or as a separate work. In the case of the portraits painted by Van Dyck, especially those of his later years in England, it is often impossible to say with certainty that any portrait, no matter how much it may lack the presence of the master's own genius, may not have been issued from the painter's

studio and authorized by the painter to bear his name.

Engravings have been mentioned whenever they seemed to add any interest, those executed by Bolswert, De Jode, Pontius, Lommelin, and other contemporary engravers at Antwerp, being valuable as authorities for the paintings by Van Dyck most esteemed by his fellow-citizens. Paintings known only by engravings have not been included, when no opportunity occurred for verifying them. For this reason many of the portraits engraved in the 'Lonographie' will not be found in this Catalogue, the original painting or drawing from which they were taken not being a matter of certainty. For a similar reason no attempt has been made to give a complete catalogue of original drawings and sketches by Van Dyck, this being a matter for separate and special study, and one complicated by the many supercheries, both intentional and unintentional, which have found their way even into the collections of the highest repute.

For the errors of attribution or description which may be detected in the following Catalogue, the present compiler is ready to take the responsibility.

[The exhibitions referred to in the Catalogue, when denoted by initials, are those held at the British Institution (B.I.), the National Portrait Exhibitions at South Kensington (S.K.), the Royal Academy, Burlington House (R.A.), and the Grosvenor Gallery (G.G.).]

#### SERIES I

## PAINTINGS PREVIOUS TO HIS JOURNEY TO ITALY

#### (A) MISCELLANEOUS SUBJECTS

- THE BRAZEN SERPENT. Large composition. Sometimes attributed to Rubens. Collection: Philip IV., in the old palace at Madrid. Prado Gallery, Madrid.

  Drawing of one group. Collections: Chennevières; Léon Bonnat. Exhibited, Antwerp, 1899; R.A., 1900.
- 2 Susanna and the Elders. Painted about 1620. Düsseldorf Gallery.

Royal Gallery, Munich.

3 The Good Samaritan. Painted about 1617. Exhibited, Antwerp, 1899. A painting of this subject sold at Christie's, 1798, Foster Collection, for £9 to Simpson.

Prince Sanguszko, Podhorce, Galicia.

Drawing in collection of M. Léon Bonnat at Paris. Exhibited, Antwerp, 1899; R.A., 1900.

- THE MIRACULOUS DRAUGHT OF FISHES. Reduced copy by Van Dyck from the painting by Rubens at Mechlin. Collection: Cav. Raffaelle Carelli (Naples), 1861.
- National Gallery, London. THE MARCH TO CALVARY. Painted about 1617 for the Church of the Dominicans (now St. Paul) at Antwerp. Exhibited, Antwerp, 1899. Engraved by Cornelis Galle, Alexander Voet, and others. Church of St. Paul, Antwerp.
- THE LAMENTATION OVER CHRIST. The dead body of Christ on the ground, with the Virgin, St. John, and St. Mary Magdalene. Painted about 1619. Düsseldorf Gallery. Engraved by C. van Caukerken.

  Royal Gallery, Munich. Gallery. Engraved by C. van Caukerken. Royal Gallery, Munich. Sketch in grisaille (after?). On panel. Royal Gallery, Munich, from Mannheim
- THE ENTOMBMENT OF CHRIST. After Rubens. Liechtenstein Gallery, Vienna.
- CHRIST SHOWING HIS WOUNDS TO ST. THOMAS. After Rubens. Collection: Crozat, 1772. Hermitage Gallery, St. Petersburg.
- CHRIST AND THE TWELVE APOSTLES. Engraved by C. van Caukerken. Copied by Harmen Servaes and others.
  - St. Bartholomew, St. Matthias, St. Simon, St. Peter (on panel).
  - Royal Gallery, Dresden. Others in the Royal Palace at Schleissheim; Earl Spencer, Althorp; M. Adolph Thiem, S. Remo. A similar set was in the Palazzo Serra at Genoa, seen by Ratti in 1780. It is difficult in these fragmentary sets to separate the copies from the originals.
- St. Ambrose refusing the Emperor Theodosius Admission to the Church. Rubens. Painted about 1620. Collections: R. Harenc, 1764; Earl of Scarborough; Angerstein (1824). Engraved by R. W. Sievier and others.
- National Gallery, London. St. Sebastian bound to a Tree. Painted about 1618. Düsseldorf Gallery. Engraved by J. H. Lips.

  Royal Gallery, Munich. Sketch in grisaille. Christ Church, Oxford.
- St. Jerome. Painted on canvas, after Rubens. Catalogued before 1754 as by Rubens, but after that date as by Van Dyck. Engraved by C. Galle, N. de Beauvais.

  Catalogued before 1754 as by Rubens, Formerly in the collection of Rubens.

  Royal Gallery, Dresden. 12 Royal Gallery, Dresden.
- St. Jerome in Penitence. Collection: Isabel Farnese, from the Palace of San Ildefonso. Sometimes attributed to Rubens. Prado Gallery, Madrid. Repetition. Liechtenstein Gallery, Vienna.
- JUPITER AND ANTIOPE. Painted about 1620. Düsseldorf Gallery. Engraved in mezzoRoyal Gallery, Munich. Engraved in mezzo-Repetitions. A. Mr. Edward F. Pye Smith. Exhibited, R.A., 1900.
  B. Earl of Wemyss, Gosford; Collection Vandergucht, 1788, 7095.
  A painting of this subject was in the collection of Rubens. It is uncertain which
  - version, if any, is the original painting by Van Dyck.
- Silenus. Silenus, drunken and crowned with vine-leaves, supported by a youth and a young Bacchante, with two Satyrs. Signed in monogram, A.V.D. Engraved by S. van Bolswert and Frans van den Steen. Royal Gallery, Dresden. 15
- DECIUS MUS, SCENES FROM THE LIFE OF THE CONSUL. Six cartoons for tapestry drawn by Van Dyck in 1618 from sketches by Rubens, and afterwards painted by Van Dyck. I. The Dream revealed.
  - II. The Sacrifice.
  - III. The Oath.

  - IV. The Lictors sent Home.
    V. The Battle and Death of Decius.
  - VI. The Funeral Procession.
  - These six paintings were from 1661 to 1692 in the possession successively of Gonzales Coques and Jean Baptiste Van Eyck, described as "geschildert door Anthonio Van Dijck." Liechtenstein Gallery, Vienna.

17 (?) BATTLE AT MARTIN D'EGLISE. Victory of Henri IV. over the Duc de Mayenne near Arques. The greater part of the painting by P. Snayers, the figures attributed to Van Dyck. Electoral Palace in Munich. Taken to Paris, 1800-15.

Royal Gallery, Munich.

#### (B) PORTRAITS

18 BRUEGHEL, Jan, the elder. Painter at Antwerp. Painted about 1620. Düsseldorf Gallery. Etched by Van Dyck himself for the 'Iconographie.' Royal Gallery, Munich. Drawing in chalks in Hermitage Gallery, St. Petersburg.

Brueghel, Jan, the elder. Collection: Baudouin (Paris), 1780.

Hermitage Gallery, St. Petersburg.

- Brueghel, Pieter. Painted about 1619. Etched by Van Dyck himself. Lord Leconfield, Petworth.
- CHARLES V., EMPEROR OF GERMANY. On a white horse in armour. In the Florentine Gallery since 1704. A similar picture was in Rubens's collection. Uffizii Gallery, Florence.
- FOURMENT, SUSANNA, AND HER CHILD. Elder sister of Helena Fourment, second wife of Rubens. Full-length seated figure, in rich dress. Sometimes ascribed to Rubens. Collections: Gaillard de Gagny (Grenoble), 1762, 2,050 francs; Choiseul, 1772, 7,300 francs. Hermitage Gallery, St. Petersburg.

Francken, Frans, the younger. Painter at Antwerp. Born 1581, died 1642. Bust, in black dress.

Musée Fabre, Montpellier. in black dress Copy. Städel-Institut, Frankfurt-am-Main. Collection: Grambs (1817).

GEEST, CORNELIS VAN DER. Amateur and collector at Antwerp. On panel. Painted about 1619. Collection: Bryan, 1798, £357; Angerstein. Engraved by R. W. Sievier, G. T. Doo, T. Woolnoth, and J. Rogers. National Gallery, London. Another portrait was engraved by Paulus Pontius for the original issue of the

25 Puteanus, Erycius. Historian and professor at Louvain. Born 1574, died 1646. To the waist, in a black dress, with a medal of the Archduke Albert of Austria. Sometimes ascribed to Rubens. Liechtenstein Gallery, Vienna. Another portrait. Half length, with a book. Engraved by Pieter de Jode for the original issue of the 'Iconographie.'

Drawing in Print Room, British Museum. Collection: Malcolm.

- 26 (?) RICHARDOT, JEAN GRUSSET, AND HIS SON. President of the Privy Council in the Netherlands, 1540-1609. Three-quarter length, hand on the shoulder of the boy. Sometimes attributed to Rubens, though apparently rightly ascribed to Van Dyck. If, however, it be the work of Van Dyck, it can hardly represent the President Richardot. Collections: Gaignat, 1768, 9,200 francs; Randon de Boisset, 1777, 10,400 francs, to Duc de Cossé; Comte de Vaudreuil, 1784, 16,001 francs. Engraved by Massard père. The Louvre, Paris. A copy of the boy's portrait, exhibited at Antwerp, 1899, by M. Bronislas Rylski at Paris.
- 27-28 ROCKOX, NICOLAS, WITH ADRIENNE DE PÉREZ, HIS WIFE, AND THEIR SON ADRIAEN. Nine times burgomaster of Antwerp. Born 1560, died 1640. His wife died 1619. Companion portraits, seated figures to the knees. Painted in 1619. The portrait of Rockox was engraved by L. Vorsterman. Collection: Van Halen, 1749, 1,000 florins.

  Count Serge Stroganoff, St. Petersburg. Drawings of the heads (in oil), Royal Gallery, Turin, given by Baron Laugier.

29 ROCKOX, NICOLAS. Bust, in black dress. Formerly in the Hall of Assembly at Antwerp. Engraved by Paulus Pontius for the later issue of the 'Iconographie. A drawing, probably the engraver's, in the Print Room, British Museum. Collections: Sir J. Reynolds; Malcolm.

- RUBENS, ISABELLA BRANT, FIRST WIFE OF. Died 1626. Seated, holding a black fan. Ducal Gallery, Gotha.
- RUBENS, ISABELLA BRANT, FIRST WIFE OF. Seated in an armchair at full length. Somes, Isabella Brant, First Wife of. Coatt. 1772. times ascribed to Rubens. Collection: Crozat, 1772. Hermitage Gallery, St. Petersburg.

Copy (half length). Museum, Dijon. (?) Rubens, Philippe. Seated figure in a chair. Painted about 1619. Sometimes said to be by Rubens. Exhibited, New Gallery, 1900.

- Sir Francis Cook, Bart., Richmond. 33
- SCHODT, MARIE ANNE DE. Full-length standing figure. Painted about 1620. Exhibited, Antwerp, 1899; R.A., 1900. Messrs. Lawrie and Co., London.
- SNYDERS, FRANS. Bust, in black cloak. Painted about 1620.

Liechtenstein Gallery, Vienna.

- SNYDERS, FRANS. Three-quarter length, in black dress. Exhibited, Manchester, 1857. Collection: Duc d'Orléans. The head etched by Van Dyck himself, the engraving 35 completed by J. Neeffs for the second issue of the 'Iconographie.'

  Earl of Carlisle, Castle Howard.
- SNYDERS, MARGARETHA DE VOS, WIFE OF FRANS. Collection: Duc d'Orléans. Exhibited, Manchester, 1857; B.I., 1854; R.A., 1871; G.G., 1887.
- Earl of Warwick, Warwick Castle. 37-38 SNYDERS, FRANS, AND MARGARETHA DE VOS, HIS WIFE. Double portrait, life-size, to the waist. Painted about 1620. At Cassel in 1749. Taken to Paris, 1806-15. Grand-Ducal Gallery, Cassel.
  - VAN DYCK, ANTHONY. Portrait of himself as a boy. Academy of Fine Arts, Vienna. VAN DYCK, ANTHONY. Studies of a young man playing a flute, probably his own portrait
  - when very young. Prado Gallery, Madrid. Van Dyck, Anthony. Portrait of himself with the gold chain given to him by the Duke of Mantua. Painted about 1621. Düsseldorf Gallery. Royal Gallery, Munich.
  - VAN DYCK, ANTHONY. Portrait of himself in early life. Collection: Crozat, 1772.

    Hermitage Gallery, St. Petersburg. Repetitions. A. Duke of Grafton, Hampden House, London; was in the collection of the Earl of Arlington at Euston Hall, Suffolk, in 1677. Exhibited, G.G., 1887; Antwerp, 1899; R.A., 1900.

B. Duke of Devonshire, Chatsworth. Exhibited, G.G., 1887.
C. Head and hand only. National Gallery, London. Collection: J. Harman, 1844, £114 9s.; Sir Robert Peel, 1871.

VINCK, MONSIEUR. Full-length standing figure. Exhibited, Antwerp, 1899.

M. François Schollaert, Louvain.

- VINCK, MADAME. Whole-length seated figure. Exhibited, Antwerp, 1899.

  M. Paul Dansette, Brussels.
- Wael, Jan (Hans) de, and Geertruijt de Jode, his Wife. Double portrait, half-length standing figures. Painted about 1619. Collection: Gisbert van Ceulen. Purchased, 1698, by Elector Max Emanuel of Bavaria. The portrait of Jan de Wael etched by Van Dyck himself for the 'Iconographie.' Etched by W. Hecht for Guiffrey's 'Vandyck.' Royal Gallery, Munich.
- WILDENS, JAN. Landscape-painter. On panel. Painted about 1618-20. At Cassel in 1749. Taken by the French to Paris in 1806, and restored in 1815.
- Grand-Ducal Gallery, Cassel. 47-48 WITTE, M. DE, AND HIS WIFE Companion portraits. Painted about 1619. Exhibited, Antwerp, 1899.

  M. Arnold de Pret Roose de Calesberg, Antwerp.
  - JAN VAN DEN. Scholar and councillor at Antwerp. Born 1546, died 1635. Half length, in cloak lined with leopard's skin. Collections: Julienne, 1767;

De Massée; Baudouin, 1780. Etched by Van Dyck, and completed by Paulus Pontius for the original issue of the 'Iconographie.' (Wibiral, 18.)

Hermitage Gallery, St. Petersburg.

Drawing in collection of Sir Hugh Hume Campbell, Bart. Repetitions, A. Duke of Bedford, Woburn Abbey. Collection: Schoreel, 1774.

B. Collection of Sir Robert Strange, 1771 (London). Sold to Lord Melbourne.

50 (?) WOUWER, MARIE CLARISSE, WIFE OF JAN VAN DER, AND HER CHILD. To the knees. Painted panel. Catalogued before 1753 as by Van Dyck; later ascribed to Rubens, but restored by Dr. Bode and M. Rooses to Van Dyck. On a curtain in the background are the armorial bearings of Van der Wouwer. It should be noted that Jean Della Faille, Seigneur de Raymenau, was the husband of Marie van den Wowere, and that they were the parents of Jean Charles Della Faille, who was painted by Van Dyck.

Royal Gallery, Dresden.

51-52 PORTRAITS OF AN OLD MAN AND HIS WIFE. Companion portraits. Painted on panel, and inscribed "Aetatis Suæ 60—Anno 1618." At Dresden in 1722. Formerly ascribed to Rubens. Engraved by J. Daullé and P. Tanjé as by Rubens.

Royal Gallery, Dresden.

53 PORTRAIT OF AN OLD MAN. Signed, "Anno 1613 A.V.D.F. Aetat Suæ 14." Collection: J. A. Borgnis, Paris, 1804.

54-55 PORTRAITS OF AN OLD MAN AND HIS WIFE. Companion portraits. Painted about 1618. Exhibited, Antwerp, 1899. Comte Della Faille de Leverghem, Antwerp.

56 PORTRAITS OF A MAN WITH HIS WIFE AND CHILD. Two half-length figures, the lady seated, with her little daughter standing by her knee. Erroneously known as the portraits of Snyders and his family: perhaps represents the painter Jan Wildens and his family. Collections: La Live de Jully (Paris), 1770, 12,020 francs; Mme. Groenbloodt (Brussels), 9,000 francs.

Copies. A. Mrs. Culling Hanbury, Bedwell, Hertfordshire. Exhibited, Manchester, 1857; R.A., 1871; R.A., 1900.

B. Gallery, Stuttgart.

57-58 PORTRAITS OF A MAN AND HIS WIFE. Companion portraits, half length. Painted about 1618-19. Sometimes attributed to Rubens. Collection: Crozat, 1772.

Hermitage Gallery, St. Petersburg.

59 PORTRAIT OF A MAN AND HIS WIFE. Double portrait. Sometimes ascribed to Rubens.

Collection: Esterhazy.

Academy of Fine Arts, Buda-Pest.

- 60 PORTRAIT OF AN OLD MAN. Seated, in a black dress, bald head and gray beard, holding in his left hand a medal of Albert, Archduke of Austria. Sometimes ascribed to Rubens.

  Liechtenstein Gallery, Vienna.
- 61 PORTRAIT OF A YOUNG Man. On panel. Purchased in 1851 from Dr. Hille in Dresden-Formerly ascribed to Rubens, but believed by Dr. Bode and M. Rooses to be an early work by Van Dyck. Royal Gallery, Dresden.

62 PORTRAIT OF A SYNDIC. Seated figure. Painted about 1620. Formerly ascribed to Jordaens. Collection: Rothan (Paris). Exhibited, Antwerp, 1899.

Mme. Edouard André, Paris.

63 Portrait of a Man drawing on his Glove. To the knees, painted on panel. Catalogued up to 1782 as by Van Dyck, but since ascribed to Rubens; now restored to Van Dyck by Dr. Bode and M. Rooses.

Royal Gallery, Dresden.

64 Head of a Negro. Collection: Schamp d'Aveschote (Ghent), 1840. Engraved in 1830 as 'Aetiops Johannes Farrugia.' Perhaps a copy from No. 65.

Städel-Institut, Frankfurt-am-Main.

65 Four Studies of a Negro Head. Usually ascribed to Rubens, but perhaps by Van Dyck.

Collections: Schönborn; Narischkine; San Donato. Royal Gallery, Brussels.

66 FOUR STUDIES OF NEGRO HEADS. Presented by Herr Steinmann-Hammersheim in 1877.

Museum Wallraff-Richartz, Cologne.

PORTRAIT OF A LADY AND CHILD. Painted about 1620. Purchased by Sir Abraham Hume, Bart., at Genoa. Exhibited, B.I., 1815, 1836, 1838, 1843; R.A., 1871; G.G., 1887; R.A., 1893; Antwerp, 1899; R.A., 1900.

Earl Brownlow, Ashridge.

- PORTRAIT OF A LADY. Middle-aged, holding a rose. On panel. Painted about 1618-20. 68 At Cassel in 1749. Sometimes ascribed to Rubens. Grand-Ducal Gallery, Cassel.
- PORTRAIT OF A FLEMISH LADY. Painted on panel. Purchased in Paris after 1742, and 60 catalogued up to 1782 as by Van Dyck. Later ascribed to Rubens. Now restored to Van Dyck by Dr. Bode, but retained for Rubens by M. Rooses.

Royal Gallery, Dresden.

- PORTRAIT OF A LADY. Seated figure at half length, in black dress and gold brocade.

  Formerly in the old palace at Madrid.

  Prado Gallery, Madrid. Formerly in the old palace at Madrid.
- PORTRAIT OF A LADY. Seated figure in Flemish dress. Sometimes known as 'Lady Kynilmeekie.' Exhibited, B.I., 1824; Manchester, 1857; R.A., 1873, 1900.

  Earl of Denbigh, Newnham Paddox.
  - PORTRAIT OF A LADY IN A RUFF. On panel. Landes-Museum, Innsbrück.
- 72 PORTRAIT OF AN OLD LADY. Early period. Uffizii Gallery, Florence. 73
- PORTRAIT OF A YOUNG LADY. To the knees, in Flemish dress, holding a gold chain. Painted about 1619. Sometimes ascribed to Rubens.

Liechtenstein Gallery, Vienna.

- PORTRAIT OF A YOUNG LADY. To the knees, in Flemish dress, holding a gold chain and a sprig of green leaves. Painted about 1619. Sometimes ascribed to Rubens. 75 Liechtenstein Gallery, Vienna.
- PORTRAIT OF A LADY. In the manner of Rubens. Painted about 1618.

Musée de Peinture, Lille.

Horses and Figures. Studies of a group. Collection: Sir G. Yonge, 1806. Exhibited, B.I., 1826, 1827; R.A., 1888. Royal Collection, Buckingham Palace.

#### SERIES II

#### PAINTINGS EXECUTED IN ITALY

#### (A) MISCELLANEOUS SUBJECTS

- JESUS CHRIST AND THE TRIBUTE MONEY. Painted at Genoa. Palazzo Bianco, Genoa. Repetition. Duke of Grafton, Euston Hall, Suffolk.
- CHRIST HEALING THE PARALYTIC. Collections: Martyn Robyn, Brussels, 1758, 3,700 florins, as Rubens; Verhulst, 1779, 4,700 florins; F. Pauwels, 1803, 11,666 florins; Smeth van Alphen, 1810, 19,200 florins; La Fontaine, 1811, £3,300 (Higgins). Exhibited, B.I., 1826, 1827. Engraved by Pieter de Jode. Royal Collection, Buckingham Palace.

Repetition. Royal Gallery, Munich.

THE BETRAYAL OF CHRIST. Original drawing. Etched by P. Soutman.

Albertina Collection, Vienna.

The Betrayal of Christ. First sketch. Painted about 1621. Exhibited, Antwerp, 1899; R.A., 1900. Collection (?): M. Erard, 1830.

Sir Francis Cook, Bart., Richmond.

THE BETRAYAL OF CHRIST. First completed version. Painted about 1621. Said to be the painting of this subject which was in the collection of Rubens at the time of his death. Collections: Philip IV.; Carlos II. Prado Gallery, Madrid.

CHRIST CROWNED WITH THORNS. First version. Originally in a convent of Brigittine nuns at Hoboken; afterwards in the Abbaye de Dunes near Bruges. Purchased by Prince Henry of Prussia, 1768. Engraved by S. van Bolswert. Royal Gallery, Berlin.

Repetition. Formerly in the Balbi Palace at Genoa. Drawings: Musée Fodor, Amsterdam; Collection of King of Italy.

- Ecce Homo. From the Balbi Palace, Genoa. Collection: Andrew Wilson, 1807, £164 17s. Exhibited, R.A., 1883. Etched by Van Dyck himself, and completed by L. Vorsterman, Engraved by Blooteling and others Earl of Hopetoun, Hopetoun House, Edinburgh. Repetition. Imperial Gallery, Vienna. Painted in the manner of Titian. Formerly in the Belvedere Gallery.
- Ecce Номо. Jesus Christ, Pilate, and an executioner. A portrait of this subject was in the Collections Orléans and Comtesse de Scoraille de Fontange, and sold from the latter for the benefit of the hospital of Renieremont in Lorraine.

Palazzo Corsini, Rome.

- ECCE HOMO. Jesus Christ with the Cross. Painted at Genoa. Palazzo Bianco, Genoa.
- Christ on the Cross with St. Francis and a Donor. Painted in 1625, and presented to the church in 1630 by Francesco Orero. (Cat. M. Menotti.) Church of S. Michele di Pagana, Rapallo.
- CHRIST ON THE CROSS. Painted, perhaps at Rome, for Cardinal Bentivoglio.

Galleria Borghese, Rome.

CHRIST ON THE CROSS. 12

Palazzo Reale, Genoa.

CHRIST ON THE CROSS. 13

Accademia, Venice.

THE ENTOMBMENT OF CHRIST. Christ laid in the tomb, with the Virgin, St. John, St. Joseph of Arimathea, St. Mary Magdalene, and an angel.

Galleria Borghese, Rome.

THE VIRGIN MARY. Head only, eyes uplifted. 15

Palazzo Pitti, Florence.

VIRGIN AND CHILD. The Virgin with eyes uplifted, holding the Child standing on her knees. Painted in Italy. Exhibited, B.I., 1836. Engraved by Paulus Pontius, P. Clouwet, and others. Earl of Ellesmere, Bridgewater House, London. P. Clouwet, and others. Repetitions. A. Liechtenstein Gallery, Vienna.

B. Palazzo Bianco, Genoa. C. Blenheim Palace, 1886 (to Agnew), £525.

D. Dulwich Gallery. E. Palazzo Ferdinando Spinola, Genoa.

- VIRGIN AND CHILD. Painted in Italy. (Cat. M. Menotti, 163.) School picture. M. Sieveking, Hamburg.
- VIRGIN AND CHILD IN A GARLAND OF FLOWERS. The flowers painted by Jan Roos. From Balbi Palace, Genoa. Collection: Andrew Wilson, 1807, £120 15s.
- THE VIRGIN AND CHILD. The Child standing on a wall by the Virgin. Church of S. Caterina, Palermo.
- THE VIRGIN AND CHILD WITH TWO ANGELS. The Virgin seated in the clouds with the Child standing on the globe, with two angels making music. Engraved by P. de Balliu, J. Smith (in mezzotint), Beckett (in mezzotint), and others Galleria di San Luca, Rome.

Repetitions. A. Collection Robit (1801), sold to Constantin, 3,025 francs. B. Collection Allnutt, sold (1863) to Cockburn, £168.

THE VIRGIN AND CHILD WITH THE PENITENT SINNERS. The Virgin with the Child on her knees, and St. Mary Magdalene, King David, and the Prodigal Son (? St. John

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the Baptist). From the collection of Louis XIV., in 1710, in the grands appartements at Versailles; in 1747 moved to the Salon d'Apollon in the Louvre. Engraved by Krahlow and Filhol (Musée Napoléon). Etched by Masson in Guiffrey's 'Vandyck.'

The Louvre, Paris.

B. Lord Ashburton, The Grange, Alresford, Hants; (?) Collection C: Walsh Porter, 1810, sold to Webster for £246 15s.

- 22 JESUS CHRIST WITH THE FOUR PENITENT SINNERS. Picture Gallery, Augsburg.
- 23 VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST, who holds a scroll (on panel). Probably painted in Italy. Düsseldorf Gallery. Engraved in mezzotint by V. Green.

  Royal Gallery, Munich.

Repetitions. A. Duke of Buccleuch, Montagu House, London. B. Right Hon. A. H. Smith Barry, Marbury Hall. Exhibited, Manchester, 1857.

- 24 THE VIRGIN AND CHILD. Palazzo Bianco, Genoa.
- 25 The Holy Family. (Cat. M. Menotti, 164.) Palais Schönborn, Vienna. Copy (without St. Joseph). Palazzo Doria di Via Nuova, Genoa. (Cat. M. Menotti, 165.)
- VIRGIN AND CHILD. Collections: James II.; William III.; Queen Anne. Exhibited, B.I., 1831, 1834. Perhaps painted at a later date. Royal Collection, Buckingham Palace. Repetitions. A. Collection, Mr. Hope, at Deepdene. Sold, 1898, to C. Wertheimer. B. Earl of Harrington, Harrington House. One version engraved by H. Snyers. Copies. A. Hampton Court, B. Wallace Collection, Hertford House.
- 27 VIRGIN AND CHILD. Painted for Philip IV. Formerly in the Chapter House at the Escorial.
- 28 Virgin and Child with St. Mary Magdalene and two other Saints. Formerly in the sacristy of the Church of St. Lawrence in the Escorial.
- 29 THE HOLY FAMILY. Perhaps painted at Palermo. Exhibited, Antwerp, 1899.
  M. Rodolphe Kann, Paris,
- 30 THE HOLY FAMILY. Palazzo Doria, Genoa.
- 31 The Holy Family with St. Elizabeth. The Virgin holding the Child on her knees, who leans forward to St John the Baptist; St. Joseph and St. Elizabeth behind. Painted in Italy, or soon after his return to Antwerp. Royal Gallery, Turin.
- 32 THE HOLY FAMILY WITH ST. CATHERINE. Formerly in the Palazzo Durazzo, Genoa.

  M. Cornelissen, Brussels,
- 33 THE HOLY TRINITY. Collection: Esterhazy. Academy of Fine Arts, Buda-Pest.
- 34 THE VIRGIN IN GLORY, WITH ST. DOMINIC, ST. CATHERINE OF SIENA, AND ST. ROSALIA.
  Painted in 1624. (Cat. M. Menotti, 177.) Confraternità del Rosario, Palermo.
- 35 St. Anthony of Padua. The Vision of St. Anthony kneeling before the Virgin, who places the Child in his arms. Obtained by exchange in January, 1813, from the Musée National at Paris.
  Brera Gallery, Milan.
- 36 St. Catherine, The Mystic Marriage of. The Virgin seated, with the Child on her knees, who holds a ring in his right hand and the hand of St. Catherine with his left. Collection: Chevalier de Burtin, 1820, 2,500 guineas. Exhibited, B.I., 1826, 1827.
  Royal Collection, Buckingham Palace.
- 37 St. Catherine, Martyrdom of. Drawings. A. Collection of M. Armand, Paris. B. Hermitage Gallery, St. Petersburg.
- 38 St. Martin dividing his Cloak. Original sketch for this composition painted about 1621. Collection (?): Willebroeck (Brussels), 1781. Exhibited, B.I., 1847; G.G., 1887; Antwerp, 1899; R.A., 1900. Captain Holford, Dorchester House, London.

39 St. Martin dividing his Cloak. Presented to the Church of Saventhem by Ferdinand de Boisschot, Seigneur de Saventhem. Taken by the French to Paris in 1806, and returned in 1815. Exhibited, Antwerp, 1899. Engraved by G. Edelinck, and various engravers in Paris. Etched by Boulard for Guiffrey's 'Vandyck.'

Parish Church, Saventhem, Brabant.

Copy. Imperial Gallery, Vienna. Collection: Archduke Leopold William. Formerly at Prague.

- 40 St. Martin dividing his Cloak. Copied at Rome in 1750 by Sir Joshua Reynolds.

  Palazzo Corsini, Rome.
- 41 St. Peter, Martyrdom of. Collection: Colonel Rottiers, 1830, 2,000 francs. Exhibited, Antwerp, 1899.

  Museum, Brussels.

42 St. Rosalia. Kneeling in a rocky landscape.

- \*\*Church of the Ospedale dei Sacerdoti, Palermo.

  43 St. Rosalia Crowned by an Angel. Formerly in the Vicar's Chapter Rooms at the Escorial. Now called 'St. Mary Magdalene.' Prado Gallery, Madrid.
- 44 St. Sebastian, Martyrdom of. Painted probably in Italy. Mannheim Gallery.

  Royal Gallery, Munich.

  Repetition. A. National Gallery, Edinburgh. From the Balbi Palace, Genoa.
  B. Mr. Warde, Squerryes, Kent. Collection: Ansell, 1772, £94 10s.

45 St. Sebastian, Martyrdom of. Painted for Philip IV. Formerly in the Chapter House at the Escorial.

46 St. Sebastian succoured by an Angel.

Sketch in grisaille. Collections: Gaspar de Heyne, Ghent, 1761; B. R. C. Tower, Esq., Ellesmere, Shropshire.

47 St. Sebastian succoured by Two Angels. In 1710 in the picture gallery at Versailles. Collections: Martyn Robyn, at Brussels; De la Live, at Paris. Engraved by Pieter van Schuppen.

Repetitions. A. Hermitage Gallery, St. Petersburg. Purchased by the Empress Catherine II.

B. Parish Church of Schelle (province of Antwerp). Exhibited, Antwerp, 1899. C. Art Gallery, Manchester.

D. Collections: Sir William Hamilton, 1801, £147; Hon. C. F. Greville, 1810,

£210; Lord Mulgrave, 1832, £147. Exhibited, B.I., 1815. E. Collections: Boschart, Antwerp; Van der Gucht, 1788, to Barney, £210.

[Repetitions A, D, E perhaps refer to the same picture.] Copy. Royal Gallery, Turin.

48 St. Stephen, Martyrdom of. Painted for the Chiesa degli Spagnuoli at Rome. Was in the collection of Godoy, Prencipe de la Paz. Brought from Spain by Mr. Buchanan, and purchased by Mr. J. Egerton, M.P. Exhibited R.A., 1884, 1900.

Earl Egerton of Tatton.

49 CHARITY. A woman surrounded by four children. The authenticity of this picture has been doubted. Royal Gallery, Turin.

50 BACCHANAL. Infant Bacchus on a panther, with attendant infant satyrs. Painted at Genoa. From the Balbi Palace, Genoa. Collection: Duc Dalberg (Paris). Exhibited, G.G., 1887; R.A., 1900. Engraved at Genoa in 1628 by Brunn, and dedicated by Cornelis de Wael to Francesco Grimaldi. Lord Belper, Kingston. Drawing (pen and bistre). Collection of Mr. J. P. Heseltine, London. Exhibited, R.A., 1900.

51 INFANT BACCHUS pressing wine-juice into the jaws of a tiger. Exhibited, Leeds, 1868.

Lord St. Oswald, Nostell Priory.

52 BACCHUS, EDUCATION OF. Collection: Marchese Donghi, Palazzo Gentile, Genoa.
(Cat. M. Menotti, 136.)

Drawing (chalk). Grand-Ducal Gallery, Weimar.
Repetition (or similar picture). M. Arnold de Pret Roose de Calesberg, Antwerp.

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- 53 Dædalus and Icarus. Painted about 1621 (?). Exhibited, B.I., 1854; Manchester, 1857; G.G., 1887; Antwerp, 1899. Earl Spencer, Althorp.
- 54 Dædalus and Icarus. Mentioned in catalogue of Lord Tavistock's pictures, 1767.

  Duke of Bedford, Woburn Abbey.
- 55 Dædalus and Icarus. Collections: John Knight, 1819, £315; E. W. Lake, 1844, £273; 1848, £66, to Dr. Fletcher; 1857, £66, to Norton. Exhibited, B.I., 1815.
- 56 DIANA AND ENDYMION SURPRISED BY A SATYR. Probably painted in Italy. Collection: Carlos II., in the old palace at Madrid. Prado Gallery, Madrid.
- 57 Paris. Supposed portrait of Van Dyck himself as a shepherd. Perhaps the 'Donna Bruna' as 'Paris,' painted for Sir Kenelm Digby, and mentioned by Bellori. Collection: Henry Hope, 1816, 360 guineas. Exhibited, B.I., 1818.

  Wallace Collection, Hertford House, London.
- 58 SILENUS. Silenus, drunken, supported by a Satyr, who turns to embrace a Bacchante.

  Exhibited, Antwerp, 1899. Collections: De Vinck de Wesel (Antwerp), 1814;

  De Vinck d'Orp (Brussels), 1827. Picture Gallery, Brussels.
- VENUS AND ADONIS. Formerly in Palazzo Pallavicini, Genoa. Drawing (pen and bistre). Collection of Mr. George Salting, London. Exhibited, R.A., 1900.
- 60 Nymph and Shepherd surprised by a Satyr. Drawing (pen and Indian ink). Louvre, Paris.

#### (B) PORTRAITS

- 61 Adorno, Caterina Durazzo, Wife of Gian Battista, with her Two Sons. Full-length seated figure, in yellow dress. Palazzo Durazzo, Genoa.
- 62 Anguissola, Sofonisba. Painted at Palermo in 1624. Signor Irzi, Palermo.

  Drawing (pen and ink) in the sketch-book in the collection of the Duke of Devonshire at Chatsworth.
- 63 BALBI, FRANCESCO MARIA. Full length, on a bay horse. Said to have been originally a portrait of Gian Paolo Balbi. Palazzo Balbi, Genoa.
- 64 Balbi, Marchesa. Exhibited, B.I., 1836. Collection: Baron Heath.
- 65 BALBI, MARCHESA. Full-length seated figure, in green dress. Exhibited, B.I., 1836, 1862; R.A., 1870; G.G., 1887; R.A., 1900. Captain Holford, Dorchester House, London.
- 66 Balbi. Full-length portraits of three children of the Balbi or Spinola family. In 1780 in the palace of Signor Giacomo Balbi at Genoa. Purchased in 1824-5 from the Marchesa Violante Spinola, by William, Lord Berwick, and sold in 1842, through Woodburn, to Thomas Philip, Earl De Grey. Exhibited, R.A., 1871; G.G., 1887. Earl Cowper, Panshanger.
- 67 BENTIVOGLIO, CARDINAL GIULIO. Full-length seated figure, in scarlet robes. Painted in 1623 at Rome. Palazzo Pitti, Florence.
- 68 BRIGNOLE-SALA, ANTON GIULIO, MARCHESE DI. On horseback, in black dress, saluting with his cap. Palazzo Rosso, Genoa.
- 69 Brignole-Sala, Geronima, Marchesa di, with her Daughter. Full-length standing figures. Palazzo Rosso, Genoa.
- 70 Brignole-Sala, Paola Adorno, Marchesa di. Full-length standing figure. Palazzo Rosso, Genoa. Repetition. Duke of Abercorn, Hampden House, London. Exhibited, R.A., 1875, 1896; Antwerp, 1899; R.A., 1900.
- 71 Brignole-Sala. Portrait of a young man. Full-length standing figure, leaning on a pillar. Exhibited, Antwerp, 1899.

  \*\*Baron Franchetti, Venice.\*\*
- 72 (?) Brignole-Sala, Marchesa di, and her Son. Full-length seated figure. Has been 24 I

e	rroneously	described	as	'Lady	Brooke	and	her	Son.'	Exhibi	ted, R.A.	, 1871,
	878; G.Ğ.,						Ear	el of W	arwick,	Warwick	Castle.

- 73-80 CATTANEO. Seven portraits of the Cattaneo family. (Cat. M. Menotti, 26-27, 29-33.)

  Palazzo Cattaneo, Genoa.
  - 81 DORIA, ——, AND TWO CHILDREN. Seated figure, in black dress, the children standing. Exhibited, R.A., 1875. Duke of Abercorn, Hampden House, London.
  - 82 Du Quesnov, François, sculptor; known as 'Fiammingo.' Painted at Rome in 1623.
    Collections: Mrs. Gordon, 1808, £188 13s.; Walsh Porter, 1810, £246 15s.;
    Nieuwenhuys, 1833, £362. Exhibited, Antwerp (Rubens Exhibition), 1877. Engraved in mezzotint by P. van Bleeck. H.M. the King of the Belgians, Laeken.
  - 83 Durazzo, Caterina, Marchesa. Full-length standing figure. Palazzo Reale, Genoa.
  - 84 GENTILI, PLACIDIA CATTANEA. Mentioned by Ratti, 1780, in Palazzo Giacomo Gentile, Genoa.
  - 85 Gentili, ——. Full-length standing figure in armour. Purchased early in the nineteenth century from the Gentili Palace at Genoa. National Gallery, Edinburgh.
  - 86 Gonzaga, (?) Maria. (Cat. M. Menotti, 50.)
  - 87 GIUSTINIANI, ALESSANDRO. To the waist, in velvet cloak and cap. This portrait is not certainly by Van Dyck.

    Palazzo Rosso, Genoa.
- 88-89 (?) GIUSTINIANI, BARTOLOMMEO, AND HIS WIFE. Companion full-length seated figures.

  Brought from Genoa early in the nineteenth century by Sir David Wilkie. Collection: Sir Robert Peel (1900), £24,050. Exhibited, B.I., 1829.
  - 90 Imperiale, Giovanni Vincenzo. Procurator of the Republic of Genoa. Full-length seated figure. Inscribed: "Anno Salut: 1625, Aet. sue 44." (Cat. M. Menotti, 56.)

    Marchese Imperiale-Lercari, Villa dell' Albero d'oro, near Genoa.
  - 91 IMPERIALE, GIOVANNI VINCENZO. Senator of Genoa. Painted in 1626 at Genoa. Collections: McClean, 1854, £178 10s., to Nieuwenhuys; Roussel, 1899, as 'Ambrogio Spinola.' Exhibited, Antwerp, 1899. The authenticity of this portrait has been called into question. Royal Gallery, Brussels.
  - 92 LANGLOIS, FRANÇOIS, CALLED 'CIARTRES.' Engraver and printseller at Paris. Half length, with large hat and bagpipe. Painted at Genoa. Collections: Marquise de Ruffee, Dutrévoux, De Lautrec, De la Ferrière, Prince de Conti, Duc de Praslin, Paillet, Choiseul-Praslin, J. Hoppner, J. Smith, Miss Tait. Exhibited, G.G., 1887; R.A., 1900. Engraved by J. Pesne and P. G. Langlois.

    William Garnett, Esq., Quernmore Park.
  - 93 LANIER, NICOLAS. Musician and agent for Charles I. Painted at Genoa. Collection:
  - 94 Leclerc, ——. Half length, in black. Collections: Count Algarotti; Sir Abraham Hume. Exhibited, G.G., 1887. Engraved in mezzotint by W. Vaillant. Earl Brownlow, Ashridge.
  - 95 Legañes, Don Diego Felipe Gusman, Marqués de. Commander of the Spanish forces in Savoy and Piedmont. Full-length standing figure. Painted at Genoa. Collections: Conde di Altamira (Madrid); Col. Hugh Baillie (1827); Mr. Birch, of Norwood (1834); Thomas Philip, Earl De Grey. Earl Cowper, Panshanger.
  - 96 Legañes, Don Diego Felife Gusman, Marqués de, and Polissena Spinola, his Wife. Double portrait. Collection: Salamanca, 1867.
  - 97 Legañes, Polissena Spinola, Wife of the Marques de. Whole-length seated figure. Painted at Genoa. Formerly in the old palace at Madrid. Prado Gallery, Madrid.
  - 98 LEGAÑES, POLISSENA SPINOLA, WIFE OF THE MARQUÉS DE. (Cat. M. Menotti, 53.)

    Palazzo Ambrogio Doria, Genoa.

- 99 Lercari, Aftonia Demarini, Wife of Franco Imperiale-Lercari, Doge of Genoa. Half length. (Cat. M. Menotti, 58.) Palazzo Cattaneo, Genoa.
- IOO LERCARI, ANTONIA DEMARINI. Bust. (Cat. M. Menotti, 58.)
  Palazzo Coccapani-Imperiale-Lercari, Modena.
- 101 Lercari, Antonia Demarini. Full-length standing figure. (Cat. M. Menotti, 59.)

  Palazzo Reale, Genoa.
- IO2 Lercari. Portrait of a lady of the Imperiale-Lercari family, with her daughter. From Palazzo Coccapani-Imperiale-Lercari, Modena. Berlin.
- 103 Lomellini, ——. Portrait of an old man. (Cat. M. Menotti, 64.)

  Palazzo Rostau, Genoa.
- 104 LOMELLINI, ——. Portrait of a young man, seated, at half length. (Cat. M. Menotti, 63.)

  Palazzo Cattaneo, Genoa.
- 105 Lomellini, ——. Portrait of a young lady, half length, in an oval. (Cat. M. Menotti, 62.) Palazzo Cattaneo, Genoa.
- 106 LOMELLINI FAMILY. Full-length figures, In Palazzo Agostino Lomellini, seen by Ratti in 1780. Purchased early in the nineteenth century from Marchese Luigi Lomellini at Genoa by Andrew Wilson. National Gallery, Edinburgh.
- 107 Lumagne, Marc Antoine. Banker. Painted at Genoa. Half-length seated figure.
  Collection: Crozat, 1772. Engraved by M. Lasne and Suzanne Silvestre (head only).

  Hermitage Gallery, St Petersburg.
- 108 ODESCALCHI, LIVIO. Full-length standing figure, in black. Painted in Rome. Brought from Rome by Mr. Pond. Collections: Earl of Ashburnham, 1850, £500; Lord C. Townshend, 1851, £315; Nieuwenhuys; Sir H. H. Campbell, Bart., 1894, £588. Exhibited, B.I., 1856; R.A., 1877; G.G., 1887.
- 109 PALLAVICINI, DOGE OF GENOA, AS AMBASSADOR TO THE POPE. Mentioned by Bellori.
- 110 PALLAVICINI, ANTONIO. Cardinal.
- Petel, Georg. Architect and sculptor at Augsburg. Painted at Genoa. Signed, "Dyck f."

  Düsseldorf Gallery. Engraved by C. Hess. Royal Gallery, Munich.
- 112 RAGGI, ----- Portraits of this family by Van Dyck are mentioned by Soprani.
- (?) Rodocanakis, Prince. Seated, to the knees, in fur-lined pelisse and cap. Stated to have been painted by Van Dyck at Genoa in 1632. Formerly in the Giustiniani Palace at Genoa. Engraved by C. G. Rasp.

  Royal Gallery, Dresden.
- 114 RIVAROLA, CARDINAL. Mentioned by Ratti in 1780 as in Casa Franzone, Genoa.
- 115 Savoie, Charles Emmanuel, Duc de, Prince de Piédmont. Born 1542, died 1630. Engraved by P. Rucholle.
- 116 SAVOIE, PHILIBERT EMANUEL, Duc de. Viceroy of Sicily. Painted in 1625. (Cat. M. Menotti, 74.)
- SHIRLEY, SIR ROBERT. Ambassador of the Shah of Persia at Rome. Full-length standing figure, in Oriental dress. Painted at Rome in 1623.

  Lord Leconfield, Petworth.
- 118 Shirley, Sir Robert. Ambassador of the Shah of Persia at Rome. Drawn in 1623.

  Drawing (pen and ink) in the sketch-book in the collection of the Duke of Devonshire at Chatsworth.
- 119 Shirley, Teresa, Wife of Sir Robert. A Circassian. Full-length seated figure, in Oriental costume. Exhibited, B.I., 1815. A similar picture was in the collection of Charles I. at Greenwich Palace. Painted at Rome in 1623.
- Lord Leconfield, Petworth.

  120 SPINOLA, Ambrogio. Commander-in-Chief of the Spanish forces in the Netherlands.

  Full-length standing figure in armour. Formerly in the Spinola family. (Cat.

  M. Menotti, 79.)

  Palazzo Centurione, Genoa.

- 121 (?) SPINOLA, AMBROGIO. From the Balbi Palace, Genoa. Collections: Andrew Wilson, 1807, £315; Lord Radstock, 1826, £357; Baring. Exhibited, B.I., 1822.
- 122 SPINOLA, AMBROGIO. Bust, in armour, with order of Golden Fleece. Exhibited, Antwerp, 1899. Engraved by L. Vorsterman for the original issue of the 'Iconographie.'

  M. Rodolph Kann, Paris.

Drawing in the British Museum.

- 123 SPINOLA, ANDREA. Afterwards Doge of Genoa, 1629. Full-length seated figure, in scarlet robes. Collection: Sir Joseph Hawley, Bart. Exhibited, R.A., 1879, 1900. A portrait of Andrea Spinola, Doge of Genoa, was in the Palazzo Paolo Spinola at Genoa, seen by Ratti in 1780.

  Captain Heywood-Lonsdale, Shavington Hall, Shropshire.
- (?) SPINOLA, FILIPPO. Son of Ambrogio Spinola. Full-length standing figure, in armour.

  Brought from Genoa early in the nineteenth century by Andrew Wilson. Collection: Andrew Wilson, 1807, £315. Exhibited, R.A., 1872, 1883, 1900.

  Earl of Hopetoun, Hopetoun House, Edinburgh.
- 125 SPINOLA, FILIPPO, MARQUES DE LOS BALBASSES. Half length, in black dress. Electoral Palace in Munich. Royal Gallery, Munich.
- 126 SPINOLA, GERONIMA DORIA, WIFE OF FILIPPO SPINOLA. From the De Fornari family.
  (Cat. M. Menotti, 90.)

  M. Adolphe Thiem, San Remo.
- 127 SPINOLA, ——. Portrait of a boy. Full length, standing by a table. (Cat. M. Menotti, 84.)

  \*\*Palazzo Spinola di Pellicceria, Genoa.\*\*
- 128 SPINOLA, MARCHESA, AND HER SON. Full-length seated figure, with a boy standing.
  (Cat. M. Menotti, 81.)

  Palazzo Gaetano Cambiaso, Genoa.
- 129 SPINOLA, MARCHESA, AND DAUGHTER. Seated, in red dress. Exhibited, B.I., 1854.

  Lady Jane Van Koughnet, Tittenhanger, Hertfordshire.
- 130 Spinola. Two full-length standing portraits.
  - SUTTERMANS, JUSTUS. Painted at Florence in 1624. Collections: Lord Northwick, 1859, £27 6s.; Nieuwenhuys, 1833, £362; Bryant. Etched by Van Dyck himself.

Duca di S. Pietro, Genoa.

- Uffel, Lucas van. Art collector at Genoa. Purchased in Paris, 1837. Exhibited, R.A., 1875, 1900. Engraved in mezzotint by W. Vaillant.

  Duke of Sutherland, Stafford House, London,
- 133 Urban VIII., Pope, as Cardinal Barberini. Painted at Rome in 1623. Engraved (?) by L. Vorsterman.
- 134 VAN DYCK, ANTHONY. Supposed portrait of himself. (Cat. M. Menotti, 94.)

  Marchese Marana-Chiavari, Genoa.
- 135 Van Dyck, Anthony. Portrait, said to be of himself, in Spanish dress. Mentioned by Ratti in 1780, in the Palazzo Balbi, Genoa.
- VITELLESCHI, MUZIO. Chief of the Jesuits. Wynn-Ellis. Exhibited, R.A., 1900.

  Wynn-Ellis. Exhibited, R.A., 1900.

  Lord Battersea, Surrey House, London.
- Wael, Lucas and Cornelis de. Brothers, and painters at Genoa. Painted about 1624.

  Mentioned in the will of Chevalier Jean-Baptiste Antoine, at Antwerp, in 1697.

  Engraved by W. Hollar in 1646. Gallery of the Capitol, Rome.

  Reduced copy in grisaille. Grand-Ducal Gallery, Cassel. Collection: Mme.

  van Reuver, Haarlem, 1730. At Cassel, 1749; taken to Paris, 1806-15.
- PORTRAIT OF A MUSICIAN. To the knees, holding an arch-lute or theorbo. Painted in Italy. From the old palace at Madrid.

  Prado Gallery, Madrid.
- 139 PORTRAIT OF A YOUNG MAN. Full-length standing figure, hand on table.

  Palazzo Rosso, Genoa.

- 140 PORTRAIT OF A MAN. Bust, in black dress. Collection: Andrew Geddes. Exhibited, B.I., 1835. Etched by A. Geddes. Catalogued as by Velazquez.

  Earl of Ellesmere, Bridgewater House.
- 141 PORTRAIT OF A YOUNG MAN. Standing figure, in black dress, with bushy hair. Perhaps one of the Lomellini family.

  Wallace Collection, London.
- 142 PORTRAIT OF A MAN. To the knees, in black dress. Painted in Italy. Catalogued as a Duke of Portland, Welbeck Abbey.
- 143 PORTRAIT OF A MAN. To the knees, in black dress, standing with left hand on a staff.

  Perhaps represents Lucas van Uffel.

  Ducal Gallery, Brunswick.
- 144 PORTRAIT OF A MAN. Full-length, fair hair, left hand on a sword. The Louvre, Paris. Repetition. Vienna.
- PORTRAIT OF A Man. Half length, standing by a table addressing a friend, with a negro attendant behind. Painted probably at Genoa. Collections: Sir Joshua Reynolds, 1795, £147; Angerstein. Engraved by J. H. Robinson and W. Holl.
- National Gallery, London.

  146 PORTRAIT OF A MAN. Standing by a chair, in black dress. Painted in Italy in 1624.

  Inscribed, "Æt\* 32, 1624."

  Liechtenstein Gallery, Vienna.
- 147 PORTRAIT OF A MAN. Full-length standing figure, in reddish-brown dress. Painted in Italy. At Cassel in 1749. Grand-Ducal Gallery, Cassel. Copy. Picture Gallery, Oldenburg.
- 148 PORTRAIT OF A Boy in hunting dress, with dogs. Mentioned by Ratti in 1780 as in Palazzo Giacomo Gentile, Genoa.
- 149 PORTRAIT OF A LADY in black dress. Painted in Genoa.
  - Lord Kinnaird, Rossie Priory, Inverness-shire.
- 150 PORTRAIT OF AN OLD LADY. Palazzo Reale, Genoa.
- 151 PORTRAIT OF A CHILD WITH A Dog. Full length standing figure.
- Palazzo Spinola, Genoa.

  152 PORTRAIT OF A CHILD. Full length, standing, in white dress. 'Il Putto Bianco.'
- 152 PORTRAIT OF A CHILD. Full length, standing, in white dress. 'Il Putto Bianco.' Palazzo Durazzo, Genoa.
- 153-154 Portraits of a Man and his Wife. Companion portraits.
  - Palazzo Panciatichi, Florence.

    155 Study of A Horse. A white horse in a landscape. Perhaps study for the horse in the portrait of Anton Giulio Brignole-Sala. Exhibited, B.I., 1838; G.G., 1887; Ant-
  - werp, 1889; R.A., 1900. Earl Brownlow, Ashridge.

    156 Study of a Horse. Dulwich Gallery.
  - 157 WHITE HORSE. Sketch of a white horse. Exhibited, B.I., 1860; Leeds, 1868; R.A., Sir C. Hubert Hastings Parry, Highnam Court, Glowester.
  - Horses. Study of two horses on panel. Collections: Delmé; Sir Joshua Reynolds; Lord Farnborough (bequest). Exhibited, B.I., 1815, as 'Horses of Achilles.'

    National Gallery, London.
  - 159 Borelly, Portrait of the Daughter of Claude. Painted at St. Jean de Maurienne in Savoy during his journey from Italy to Antwerp.

    Marquis Costa de Beauregard, Turin.

#### SERIES III

# MISCELLANEOUS SUBJECTS PAINTED AFTER HIS RETURN FROM ITALY

- Moses in the Bulrushes. Exhibited, G.G., 1887. Engraved in mezzotint by J. McArdell. Duke of Devonshire, Devonshire House, London. Copy. Collection of Duke of Portland, Welbeck Abbey.
- 2 Samson and Delilah. Collection: Archduke Leopold William, 1659, obtained through Marcus van Woonsel, of Antwerp. Engraved by H. Snyers, in mezzotint by J. Männl, in S. von Perger's 'Galerie-Werk,' and elsewhere.
  - Imperial Gallery, Vienna.

    Drawing in collection of J. P. Heseltine, Esq. Exhibited, R.A., 1900.

    Repetition. Collection: Sir Joshua Reynolds, sold (1795) for £152 10s. to Mr. Ottley.

    Copies. A. Hampton Court. B. Bruges.
- 3 Samson and Delilah. Samson resting his head on the lap of Delilah, with other figures.

  Engraved by Matham.

  Picture Gallery, Dulwich.
- 4 DAVID WITH THE HEAD OF GOLIATH. Full-length standing figure. Copy. Hampton Court.
- 5 JUDITH AND HOLOFERNES. Painted for Sir Kenelm Digby, and mentioned by Bellori.
- 6 The Nativity. Painted in 1635. Taken by the French to Paris in 1795, and restored in 1815. Exhibited, Antwerp, 1899. Church of Notre Dame, Termonde. Repetition. Earl Cowper, Panshanger; purchased at Amsterdam about 1760 for Philip, Earl of Hardwicke.

  Sketch in oils. M. Edmond Huybrechts, Antwerp. Exhibited, Antwerp, 1899; R.A., 1900.
  Another. Formerly in the possession of Sir Abraham Hume, Bart. Exhibited, B.I., 1838.
- 7 THE ADORATION OF THE MAGI. Hôpital Général, Lille.
- 8 Repose in Egypt. Painted about 1629. From the Elector's palace at Munich. Engraved by C. Waumans. Royal Gallery, Munich.
  Original sketch (pen and ink). Hermitage Gallery, St. Petersburg.
- 9 Repose in Egypt with a Dance of Angels. With a choir of angels in the sky. Painted for Frederick Henry, Prince of Orange. Collections: Château of Loo, 1713, 12,050 florins; Valkenburg (Rotterdam), 1731, 12,150 florins. Engraved by S. van Bolswert. The locality of this picture is uncertain. It is probably identical with one of the following repetitions:
  - A. Lord Ashburton (destroyed by fire at Bath House, London, 1874.) Collection: Talleyrand.
  - B. Palazzo Pitti, Florence, from the Collection of Marchese Gerini. (The authenticity of this picture is doubted by Signor Venturi.)
  - C. Formerly in collection of M. Boyer d'Aguilles at Aix. Engraved by J. Coelemans. Perhaps the same in Collection Serreville-Sénéville, Paris, 1882. D. Museum, Tours.
  - E. Museum, Nantes.
  - F. Collection: Sir Robert Strange, London, 1771.
  - Drawing for group of angels dancing, Chantilly. Collections: Sir Thomas Lawrence; Duc d'Aumale. A copy in the Hermitage Gallery, St. Petersburg.
- 10 Repose in Egypt with a Dance of Angels. 'La Vierge au Perdrix.' Painted for Henrietta Maria; was formerly at Somerset House, and in 1639 at Whitehall. Apparently the same picture that was afterwards in the collection of Sir Robert Walpole, purchased for £800, at Houghton Hall, Norfolk; purchased in 1779 by

M. Moussine-Pouchkine for the Empress Catherine II. of Russia. Engraved by J. and S. Facius. Hermitage Gallery, St. Petersburg. Sketch in grisaille at Aix-la-Chapelle (from Berlin).

CHRIST GIVING THE KEYS TO ST. PETER. Collection: Casteel, £200. Exhibited, B.I., 1855; G.G., 1887. Engraved by H. Winstanley.

Earl of Derby, Knowsley, Lancashire.

- 12 THE BETRAYAL OF CHRIST. Second completed version. Painted about 1629 (?). Exhibited, R.A., 1877; G.G., 1887; Antwerp, 1899; R.A., 1900.

  Lord Methuen, Corsham House, Wiltshire. Repetition (?). Collection: Dirxens, at Antwerp, noted, 1781, by Sir Joshua Reynolds.
- CHRIST CROWNED WITH THORNS. Painted about 1629 (?). Perhaps painted for Philip IV. 13 of Spain. Formerly in the Chapter House at the Escorial Prado Gallery, Madrid.
- Ecce Homo. Drawing (black chalk). Collection of H.M. the King of Italy. Exhibited, Antwerp, 1899; R.A., 1900.
- THE MARCH TO CALVARY. Drawing (black chalk). Collection of Mr. James Knowles, London. Exhibited, R.A., 1900.
- The Elevation of the Cross. Painted in 1630-1 for the Collegiate Church at the order of Rogier Braye, one of the canons. Taken by the French to Paris in 1794, and restored in 1815. Exhibited, Antwerp, 1899. Engraved by S. van Bolswert. Etched by Boulard for Guiffrey's 'Vandyck.' Church of Notre Dame, Courtray. A grisaille sketch in oils, purchased by Canon Braye, was subsequently in the collections of the painter Snyers, Van Laukeren, and Del Marmol, and now in that of M. de Reuck at Wareghem near Courtray.

  Sketch in oils (on panel). Collection: M. Léon Bonnat, Paris. Exhibited, Antwerp, 1899; R.A., 1900.
- THE CRUCIFIXION (after Rubens). Christ on the Cross between the two thieves, with the Virgin, St. John, St. Mary Magdalene, and others. Painted in 1627 for Jan van der Laen, Seigneur de Schrieck, who gave it to the Church of the Récollets at Mechlin. Taken to Paris, restored in 1815, and transferred to the Cathedral of S. Rombaut. Engraved by S. van Bolswert. Exhibited, Antwerp, 1899.

  Cathedral of S. Rombaut, Mechlin.

Sketch in grisaille. Collections: Sir Joshua Reynolds; Sir Abraham Hume, Bart.

THE CRUCIFIXION. Painted in 1630 for the Confraternity of the Holy Cross. Taken by the French to Paris in 1794, and restored in 1815. Exhibited, Antwerp, 1899. Engraved by S. van Bolswert, and various engravers in Paris. Church of S. Michel, Ghent. Grisaille sketch, in oil, in the Royal Gallery, Berlin. (At Aix-la-Chapelle.)

Another. National Gallery, London. Collection: Sir Robert Peel.

- CHRIST ON THE CROSS, WITH THE VIRGIN, ST. JOHN, ST. MARY MAGDALENE, AND ST. FRANCIS. Painted in 1626-7. Taken by the French to Paris in 1795, and restored in 1815. Exhibited, Antwerp, 1899. Engraved by P. de Balliu. Church of Notre Dame, Termonde. Sketch in grisaille. Liechtenstein Gallery, Vienna.
- CHRIST ON THE CROSS WITH ST. DOMINIC AND ST. CATHERINE OF SIENA. Painted in 1629 for the Church of the Dominican Nuns at Antwerp, in fulfilment of a dying 20 wish of the painter's father. Sold on suppression of the convent in 1785, but restored. Taken by the French to Paris in 1794, and returned in 1815. Exhibited, Antwerp, 1899. Engraved by S. van Bolswert, copied by N. Lauwers. Museum, Antwerp.
- THE CRUCIFIXION, WITH THE VIRGIN, St. JOHN, AND ST. MARY MAGDALENE. Exhibited, R.A., 1900. Prior Park College, Bath.

- The Crucifixion. Christ on the Cross, with the Virgin, St. John, and St. Mary Magdalene. Exhibited, R.A., 1900. Church of St. Patrick, Soho Square, London.
- 23 CHRIST ON THE CROSS WITH THE VIRGIN AND ST. MARY MAGDALENE. From the Church of the Récollets at Lille.

  Musée de Peinture, Lille.
- 24 CHRIST ON THE CROSS. Painted in 1628 for the prior of the Church of St. Augustine at Antwerp. Taken by the French to Paris in 1794, and restored in 1815. Exhibited, Antwerp, 1899. Engraved by Erin Corr. Museum, Antwerp.
- 25 CHRIST ON THE CROSS, with effect of night. Düsseldorf Gallery.
  - Royal Gallery, Munich.
- 26 Christ on the Cross. A view of Jerusalem in the distance. Belvedere Gallery.

  Imperial Gallery, Vienna.
- 27 CHRIST ON THE CROSS, WITH TWO ANGELS CATCHING HIS BLOOD. Engraved by W. Hollar, 1652; in mezzotint, by Beckett and J. Smith.

  Repetition. Museum, Toulouse.
- 28 CHRIST ON THE CROSS. Exhibited, Antwerp, 1899. M. Fl. Hens, Antwerp.
- 29 Christ on the Cross. 'Crocefisso Spirante.' Painted for Sir Kenelm Digby, who gave it to Princesse Gueménée in Paris; mentioned by Bellori.
- 30 CHRIST ON THE CROSS. Church of St. Mary Magdalene, Lille.
- 31 CHRIST ON THE CROSS WITH ST. ANTHONY OF PADUA. Sketch in oils.
  - Liechtenstein Gallery, Vienna.

Royal Gallery, Berlin.

- 32 CHRIST ON THE CROSS WITH ST. FRANCIS.

  Ryksmuseum, Amsterdam.

  33 THE LAMENTATION OVER CHRIST. 'Nood Gods.' Painted in 1634 for the Abbé Scaglia, who presented it to the Church of the Récollets at Antwerp. Taken by the French
- to Paris in 1794, and restored in 1815. Exhibited, Antwerp, 1899. Engraved by S. van Bolswert. Etched by J. Boulard in Guiffrey's 'Vandyck.'

  Museum, Antwerp.
- The Lamentation over Christ. 'Nood Gods.' Painted for the Béguinage at Antwerp.

  Taken by the French to Paris in 1794, and restored in 1815. Museum, Antwerp.

  Sketch in grisaille. Hermitage Gallery, St. Petersburg, from Collection Crozat; another in coloured oils, collection of Mme. André, Paris, from Collections Randon de Boisset, 1776, and Beurnonville, 1881.

  Copies (on a reduced scale). A. Prado Gallery, Madrid, from the old palace at
  - Copies (on a reduced scale). A. Prado Gallery, Madrid, from the old palace Madrid. B. Viscount Cobham, Hagley Hall, Worcestershire.
- THE LAMENTATION OVER CHRIST. 'Nood Gods.'
  Repetition. Aegidienkirche, Nuremberg.
  Copy. Stuttgart Gallery.
- THE LAMENTATION OVER CHRIST. The dead body of Christ on the knees of the Virgin, adored by two weeping angels. In the collection of Louis XIV., in 1710, at Versailles. In a room near the King's Small Gallery. Engraved by Lucas Vorsterman: dedicated by Van Dyck to George Gage. The Louvre, Paris. Repetition. Royal Gallery, Munich, from Düsseldorf Gallery.

  Drawing in grisaille. Royal Gallery, Munich, from Mannheim Gallery.
- 37 THE LAMENTATION OVER CHRIST. The dead Christ on the knees of His Mother, with St. Mary Magdalene, St. John, and a weeping angel. Canvas on panel. Collection: Charles VI. Engraved in Prenner's 'Theatrum Artis Pictoriæ.'

  Imperial Gallery, Vienna.
- 38 THE LAMENTATION OVER CHRIST. 'Nood Gods.' On panel. Sketch in grisaille.

  Royal Gallery, Turin.
- 39 THE LAMENTATION OVER CHRIST. The body of Christ supported by the Virgin, with St. Mary Magdalene, two angels, and a boy-angel. From Hafod House. Exhibited, Manchester, 1857; B.I., 1860; G.G., 1887.

  Duke of Newcastle, Clumber, Nottinghamshire.

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- 40 The Lamentation over Christ, with Joseph of Arimathea, Nicodemus, the Virgin, and St. Mary Magdalene. Painted for Sir Kenelm Digby, and mentioned by Bellori.
- 41 THE LAMENTATION OVER CHRIST. 'Nood Gods.'
  - Church of St. Anthony of Padua, Antwerp.
- 42 THE DESCENT OF THE HOLY SPIRIT. Formerly in the Abbaye de Dunes near Bruges. Purchased, 1768, by Prince Henry of Prussia. Engraved by C. van Caukerken. Royal Gallery, Berlin (not exhibited).
- 43 Virgin and Child. Painted for Amalia, Princess of Orange. After her death sold for 1,200 florins to Marie, wife of Ludwig Heinrich, Count of Bavaria-Simmern.
- 44 Virgin and Child with God the Father and many Angels. Acquired in 1792 by exchange from Vienna. Uffizii Gallery, Florence.
- 45 VIRGIN AND CHILD WITH TWO DONORS. Collection: Louis XIV., in 1710, at Versailles, in the picture gallery. The Louvre, Paris.
- 46 VIRGIN AND CHILD WITH THE ABBE SCAGLIA. Painted in 1634 for the Abbé Scaglia; said to be the portrait of the Duchesse d'Arenberg. Collections: J. Knight, 1819, £498 10s.; É. Higginson, 1846, £430 10s. Engraved by C. Waumans. Exhibited, R.A., 1870, 1900.
- 47 VIRGIN AND CHILD WITH ST. ANTHONY OF PADUA. Grisaille sketch.
  - Picture Gallery, Augsburg.
- VIRGIN AND CHILD WITH ST. CATHERINE. Painted in 1631 (?). Formerly in the Church of the Récollets at Antwerp. Collection: W. Agar-Ellis. Exhibited, R.A., 1871, 1876; G.G., 1887; R.A., 1896; Antwerp, 1899; R.A., 1900. Engraved by S. van Bolswert and A. Blooteling. Duke of Westminster, Grosvenor House, London.
- 49 THE HOLY FAMILY, The Virgin and Child with St. Joseph. Collection: Charles VI. Engraved in mezzotint by F. Niclas, and in Prenner's 'Theatrum Artis Pictoriæ,' Imperial Gallery, Vienna.
- 50 Infant Christ and St. John the Baptist. Collections: Charles II. and James II. Engraved by P. de Jode, 1666. Exhibited, R.A., 1879. Mrs. Morrison. Repetition. Collections: Sir Peter Lely; Edward Gray.
- 51 Jesus Christ, as an Infant, treading on the Snake. 'Salvator Mundi.' Painted on canvas, pasted on wood. Engraved by P. Pontius and P. de Jode (1661) and Johann Plato.

  Royal Gallery, Dresden. Repetition. Duke of Bedford, Woburn Abbey.
- 52 Assumption of the Virgin. Exhibited, G.G., 1887. Engraved by L. Vorsterman.

  \*\*Right Hon. A. H. Smith-Barry, Marbury Hall.\*\*

  Repetition. Collection: Thomas Hope. Exhibited, B.I., 1815, 1847, 1881.
- 53 CORONATION OF THE VIRGIN. Formerly in the Church of the Récollets at Lille.
  - Musée de Peinture, Lille.
- 54 St. Anthony of Padua. Miracle performed by St. Anthony of Padua at Toulouse.

  Formerly in the Church of the Récollets at Lille.

  Repetitions. A. Museum, Toulouse.

  B. Formerly in the Church of the Récollets, Mechlin.
- C. Church of Saint Sauveur, Bruges.

  St. Anthony of Padua holding the Infant Jesus. Formerly in the Church of the Capuchins at Brussels. Engraved by Krafft. Picture Gallery, Brussels.
- 56 St. Augustine in Ecstasy. Painted in 1628 for the Church of St. Augustine at the order of Marinus Jansenius. Exhibited, Antwerp, 1899. Engraved by Pieter de Jode, and dedicated by Van Dyck to his sister Susanna.
  - Church of St. Augustine, Antwerp. Grisaille study, in oil, in the collection of the Earl of Northbrook.
- 57 S. Bonaventura receiving the Sacrament from an Angel.
  - Church of the Récollets, Mechlin.

- 58 St. Catherine, Martyrdom of. Exhibited, B.I., 1834. Formerly in the collection of Sir Charles Bagot.
- 59 St. Francis in Ecstasy before a Crucifix. Formerly in the Church of the Capuchins at Brussels. Engraved by Krafft.

  Picture Gallery, Brussels.
- 60 St. Francis of Assisi in Ecstasy. Half length, with a crucifix, listening to an angel, who plays a lute. Prado Gallery, Madrid. Repetition. Imperial Gallery, Vienna. Painted for the College of the Jesuits at Mechlin. On the suppression of the Order in 1776, purchased for 60 florins by the Empress Maria Theresa.
- 61 St. Francis of Assisi. Accademia Albertina di Belle Arti, Turin.
- 62 St. Francis of Assisi. His hands resting on a skull. Prado Gallery, Madrid.
- 63 St. George and the Dragon. Church of S. Jacques, Antwerp.
- The Blessed Herman Joseph, The Mystic Marriage of. Painted in 1630 for the Confraternity of Celibates in the Hall of the Jesuits at Antwerp. On the suppression of the Order in 1776, purchased for 8,000 florins by the Empress Maria Theresa. Engraved by Paulus Pontius, in S. von Perger's 'Galerie-Werk,' and elsewhere.
- 65 St. James, Martyrdom of.

  Museum, Valenciennes.
- 66 St. Jerome in Penitence, an angel holding his pen. Painted for Philip IV. Formerly in the sacristy of the Church of St. Lawrence in the Escorial. Presented by Joseph Buonaparte to Marshal Soult; brought from Spain by Mr. Buchanan. Exhibited, Manchester, 1857. E. Fairfax-Lucy, Esq., Charlecote Park, Warwick.
- 67 St. John the Baptist. Painted for Sir Kenelm Digby, and mentioned by Bellori.
- 68 St. John the Baptist, as a child asleep with a scroll. Engraved by Sir R. Strange as in the Royal Collection at Naples.
- 69 St. John the Evangelist and St. John the Baptist. Full-length life-size figures.
  Signed, "A." van Dyck: fecit." Formerly in the Abbaye de Dunes near Bruges.
  Purchased by Prince Henry of Prussia.
  Original sketch in the Academy of Arts, Madrid.

  Royal Gallery, Berlin.
- 70 St. Martin dividing his Cloak. Second version. Brought from Spain by Mr. Bagnols about 1750, and ascribed to Rubens. Purchased by Frederick, Prince of Wales. Exhibited, Manchester, 1857. Royal Collection, Windsor Castle.
- 71 St. Martin dividing his Cloak.

- Pommersfelden.
- 72 St. Mary Magdalene in Ecstasy. Painted for Sir Kenelm Digby, and mentioned by Bellori.
- 73 St. Mary Magdalene in Penitence. From the Musée National at The Hague, 1808.

  Ryksmuseum, Amsterdam.
- 74 St. Mary Magdalene. On paper, pasted on wood. Collection: Archduke Leopold William. Etched by Prenner. Imperial Gallery, Vienna.
- 75 St. Mary Magdalene. Collection: King of Holland. Exhibited, Manchester, 1857; then in the collection of Mr. J. Dingwall.
- 76 St. Mary Magdalene. Collection: Esterhazy. Academy of Fine Arts, Buda-Pest.
- 77 St. Nicholas, Apotheosis of. Collection: Lord Northwick, 1859, to A. Towneley Parker, Esq.
- 78 St. Paul. Half length, with sword (on panel). Royal Gallery, Dresden.
- 79 St. Paul. Collection: Viscount Tyrconnel (by descent). Engraved in mezzotint by J. Faber. Earl Brownlow, Belton House, Grantham.
- 80 St. Peter. Half length, with open book. Formerly in collections: Pastor zu Burtscheid, 1820; Uselino, Amsterdam, 1868; Suermondt, 1874. Royal Gallery, Berlin.
- 81 St. Rosalia. The Virgin seated on a throne, with the Infant Christ on her knees, who

holds a wreath of flowers towards St. Rosalia. Painted in 1629 for the Confraternity of Celibates, in the Hall of the Jesuits, at Antwerp. On the suppression of the Order in 1776, it was purchased for 3,500 florins by the Empress Maria Theresa. Engraved by Paulus Pontius, and in S. von Perger's 'Galerie-Werk.'

Imperial Gallery, Vienna.

82 St. Sebastian. Collection: Blenheim Palace, 1886. Perhaps an earlier work.

National Gallery of Ireland, Dublin.

- 83 ACHILLES DISCOVERED AMONG THE DAUGHTERS OF LYCOMEDES AT SCYROS. Painted for the Prince of Orange. Collection: Château of the Loo, Amsterdam, 1713, 3,100 florins. Engraved in mezzotint by J. Thomas. Exhibited, B. I., 1829; Manchester, 1857; G.G., 1887.

  Repetition. Museum, Toulouse.
- 84 Apollo flaying Marsyas. Painted for Charles I.; mentioned by Bellori.

85 BACCHANAL. Painted for Charles I.; mentioned by Bellori.

- 86 Belisarius asking for Alms. Collection: Earl of Burlington, Chiswick. Purchased in Paris for 1,000 guineas. Engraved by Scotin. Attribution uncertain.

  Duke of Devonshire, Chatsworth.
- 87 CUPID AND PSYCHE, or Cupid and a sleeping Nymph. Collections: Charles I.; James II. Exhibited, Manchester, 1857. Royal Collection, Hampton Court.
- 88 Danae receiving the Golden Shower. Catalogued in 1722 as by Van Dyck, but probably by one of his contemporaries or pupils. Royal Gallery, Dresden.
- 89 HERCULES, THE CHOICE OF. Sometimes attributed to Rubens, but stated by M. Rooses to be by Van Dyck.

  Uffizii Gallery, Florence.
- 90 Hero and Leander. Mentioned in the will of Chevalier Jean Baptiste Antoine at Antwerp in 1697, and valued at 300 florins.
- 91 Muses, Dance of the, with Apollo on Parnassus. Painted for Charles I.; mentioned by Bellori.
- 92 NYMPHS BATHING SURPRISED BY SATYRS. Collection: William Angerstein. Exhibited, R.A., 1881. Presented, 1897. Royal Gallery, Berlin.

93 'PASTOR FIDO,' SCENE FROM THE. Painted for the Prince of Orange.

94 RINALDO AND ARMIDA. Painted in 1629, probably for Endymion Porter, and purchased by Charles I. Exhibited, Manchester, 1857; R.A., 1879; G.G., 1887; R.A., 1900.
Engraved by P. de Balliu.
Repetition. Lord Hylton. Exhibited, R.A., 1892.
Copy. Collections: Prince de Carignan, 3,302 livres; Duc de Tallard, 6,999 livres; King of Prussia.

95 RINALDO IN THE GARDEN OF ARMIDA. Musée Napoléon. Engraved by Pieter de Jode in 1644. The Louvre, Paris. Sketch in grisaille. National Gallery, London. Collection: Sir Robert Peel.

96 RINALDO AND ARMIDA. Exhibited, R.A., 1900, as 'Tancred and Herminia.'

Earl Fitzwilliam, Wentworth Woodhouse, Yorkshire.

Drawing. Collection of Sir J. C. Robinson. Exhibited, R.A., 1900.

97 RINALDO AND ARMIDA. Painted for Amalia, Princess of Orange. Sold for 2,400 florins to Henriette Catherine, wife of George, Prince of Anhalt-Dessau.

98 RINALDO AND ARMIDA. Painted for the Prince of Orange. Sold, Château of Loo, 1713.

99 RINALDO AND ARMIDA. Drawing (pen and bistre). Collection of Mr. James Knowles, London. Exhibited, R.A., 1900.

IOO THETIS DEMANDING ARMS FOR ACHILLES. Painted for Amalia, Princess of Orange. Sold after her death for 800 florins to Prince Louis of Brandenburg.

To Time Clipping the Wings of Love. Painted about 1630 (?). A picture of this subject, painted for the Princess of Orange. Collections: Château of the Loo, 1713,

3,000 florins; Cocklers, 1789, 5,700 francs; Blenheim Palace; Sir J. E. Millais, Bart. Exhibited, R.A., 1882, 1895, 1900; Antwerp, 1899. Engraved in mezzotint by J. McArdell, V. Green, and P. Schenck.

Messrs. P. and D. Colnaghi and Co., London. Copy. Viscount Galway, Serlby. Drawings or copies. Grand-Ducal Gallery, Cassel; Hermitage Gallery, St. Petersburg.

- 102 VENUS AND ADONIS. Sir Francis Cook, Bart., Richmond.
- 103 VENUS AND ADONIS. Painted for Charles I.; mentioned by Bellori.
- VENUS AND ADONIS. Collection: Esterhazy. Academy of Fine Arts, Buda-Pest.
- VENUS AT THE FORGE OF VULCAN DEMANDING ARMS FOR ÆNEAS. Collection: Archduke Leopold William, 1659. Engraved in S. von Perger's 'Galerie-Werk,' and elsewhere.

  Imperial Gallery, Vienna.
- 106 VENUS AT THE FORGE OF VULCAN DEMANDING ARMS FOR ÆNEAS. In 1710 in the small gallery of the Palais de Luxembourg at Paris. Engraved by Langlois.

  The Louvre, Paris.
- 107 CHARITY. A woman, seated in blue and red robes, surrounded by three children. Engraved by C. van Caukerken. Exhibited, B.I., 1861; G.G., 1887; R.A., 1900.

  Lord Methuen, Corsham.
  - Repetitions. A. Earl of Lonsdale, Lowther Castle. Exhibited, B.I., 1823. B. Dulwich Gallery. C. Thomas Hope (Deepdene), sold, 1898.
  - C. I nomas Hope (Deepdene), sold, 1898. Copy by Princess Louise Hollandina of Bavaria. Imperial Gallery, Vienna, from collection of Archduke Leopold William, formerly at Prague.
- 108 CHARITY. Painted for Amalia, Princess of Orange. Sold for 3,000 florins to Albertine Agnes, Princess of Nassau-Dietz.
- 109 SCHOOL OF LOVE. Painted for the Prince of Orange. Sold, Château of the Loo, 1713, 3,600 florins.
- 110 Allegory of Love. Painted for the Prince of Orange. Sold, Château of the Loo, 1713, 3,125 florins.
- Landscape. Sketch in water-colour. Collection of Mr. J. P. Heseltine, London. Exhibited, R.A., 1900.

#### SERIES IV

# PORTRAITS PAINTED IN THE NETHERLANDS AFTER RETURN FROM ITALY

- I AMALIA VAN SOLMS-BRAUNFELS, WIFE OF FREDERICK HENRY, PRINCE OF ORANGE.

  Born 1602, died 1657. Standing figure, to the knees, in black dress. Collection: Isabel Farnese, from the palace of San Ildefonso. Prado Gallery, Madrid. Repetitions. A. Wörlitz.

  B. Imperial Gallery, Vienna. Collection: Archduke Leopold William.
- 2 Angri, Prince d' (? Tingry). Half length, in black, with gold embroidered glove. Mr. George Salting, London.
- 3 ARENBERG, ALBERT, DUC D', Prince de Barbançon. Full-length standing figure, in black, with chamberlain's key. Signed, "Ant. Van Dyck Eques Pt." Exhibited, Manchester, 1857; G.G., 1887; Antwerp, 1899. Earl Spencer, Althorp.

Arenberg, Albert, Duc d', Prince de Barbançon. Born 1600, died 1674. Full length, in armour, mounted on a bay horse. Painted for the Elector Palatine.

Earl of Leicester, Holkham, Norfolk. Sketch in water-colour. Collection of Mr. J. P. Heseltine, London. Exhibited, Antwerp, 1899; R.A., 1900. Engraved (upper part only) by S. à Bolswert for the original issue of the 'Iconographie.' Copy. Palais d'Arenberg, Brussels.

Arenberg, Albert, Duc d', Prince de Barbançon. To the waist, in armour. Exhibited, Antwerp, 1899. Palais d'Arenberg, Brussels.

Repetition. Earl Spencer, Althorp.

Arenberg, Marie, Duchesse d', Princesse de Barbançon. Seated figure at full length, a glove in her hand. Engraved (with alterations) by Paulus Pontius in 1645, and by A. Lommelin. Royal Palace, Brussels.

Balen, Hendrik van, and his Wife. Memorial portraits upon their monument.

Church of S. Jacques, Antwerp. BALEN, HENDRIK VAN. Engraved by Paulus Pontius for the original issue of the 'Iconographie. Drawing. Collections: Sir Thomas Lawrence; M. Léon Bonnat. Exhibited, Antwerp, 1899; R.A., 1900.

BARBÉ, JEAN BAPTISTE. Engraver at Antwerp. Engraved by S. van Bolswert for the original issue of the 'Iconographie.

Drawing. M. Léon Bonnat. Exhibited, Antwerp, 1899; R.A., 1900.

BERG, HENDRIK, COMTE VAN DEN. Commander-in-chief of the Spanish forces in the Netherlands. Standing figure, to the knees, in armour. Prado Gallery, Madrid. Repetition. Half length. Royal Collection, Windsor Castle. Exhibited, B.I.,

(?) BERG, HENDRIK, COMTE VAN DEN. Half length, in armour. Painted in the Italian manner. This portrait is identified at Vienna with that formerly in the collection of Charles I., catalogued by Van der Doort as "Done by Sir Ant. Vandyke beyond seas. Item. The picture of Count Henry Vandenburgh in armour, half a figure, upon a straining frame." This entry, however, refers probably to the portrait at Windsor Castle, which corresponds to the larger portrait of the Comte van den Berg at Madrid. Etched by Prenner and others. Imperial Gallery, Vienna.

BISTHOVEN, JEAN BAPTISTE DE. A Jesuit father, perhaps brother to the wife of Alexander

Della Faille. Engraved by A. Lommelin.

Blois, Joanna de. Full length, in black silk. Sometimes known as 'Lady Rich.'
Engraved by Pieter de Jode.

Repetition. Duke of Devonshire, Chatsworth. Collection: Jeremiah Harman (1844). £72.

Boisschot, Ferdinand de, Comte d'Erps, Seigneur de Saventhem. Died November 24, 1649. Exhibited, Antwerp, 1899. M. Ch. Léon Cardon, Brussels.

- Boisschot, Anne Marie de Çamudio. Daughter of Pedro Vazquez de Çamudio and wife of Ferdinand de Boisschot, Seigneur de Saventhem. Painted in 1630. Exhibited, Antwerp, 1899. Palais d'Arenberg, Brussels.
- BORCHT, FRANS VAN DER. Full-length standing figure; a view of the Scheldt in the background. Collection: Muilman. Exchanged in 1825 from the Musée Royal at The Hague. Ryksmuseum, Amsterdam. 17
- Bortoen, Canon of St. Donatien, Bruges. Sometimes known as Ignatius Joseph Lespié, a Jesuit father. Engraved by C. Vermeulen.

  Bossu, Honoré de Grimberghe, Comtesse de. Engraved by J. Morin.

18

Bruyant, Nicolas. Died 1638. Engraved by Paulus Pontius. 10

BUTKENS, CHARLOTTE SMET VAN CRUYNINGHEN, WIFE OF ALEXANDER, Seigneur d'Anoy, with her Son, Jean Amé Butkens. Full-length standing figure, in black dress, with slashed sleeves. Signed, "Ant' van Dyck fecit." Ducal Gallery, Gotha.

- CHARLES LOUIS, ELECTOR PALATINE. Second, but eldest surviving son of Frederick,
  Elector Palatine and King of Bohemia, and Elizabeth, daughter of James I.; born
  1617, created K.G. 1633, died 1680. Full-length standing figure. Painted at The
  Hague in 1630-1. Collection: Charles VI. Imperial Gallery, Vienna.
- 22 Christijn, Banker. Collection: Ribeaucourt (Brussels). Engraved by J. Morin.
- 23 COLONNA, CARLO. Commander of the Imperial troops in the Netherlands. Mounted on a bay horse.

  A half-length portrait was engraved by Paulus Pontius for the original issue of the 'Iconographie.'

  Drawing in collection of Claude A. C. Ponsonby, Esq., London.
- 24 COLYNS DE NOLE, ANDREAS, AND HIS WIFE, WITH THEIR CHILD. Sculptor at Antwerp. Companion half-length seated figures (on panel). Collection: Gisbert van Ceulen. Purchased, 1698, by the Elector Max Emanuel of Bavaria.
  - Royal Gallery, Munich.
  - 5 CRAYER, GASPAR DE. To the waist, in black dress. Liechtenstein Gallery, Vienna.
- 26 Crayer, Gaspar de. Playing a lute. Grisaille study. Paper, on panel.
  Grand-Ducal Museum, Weimar.
- 27 CROY, GENEVIÈVE D'URFÉ, DUCHESSE DE, Marquise d'Havré. Daughter of Jacques, Marquis d'Urfé, and married, first, to Charles Alexandre, Duc de Croy, Marquis d'Havré, who died in 1624; second, to Gui, Marquis d'Harcourt, who died in 1628; third, in 1630, to Antoine, Comte de Mailly. Collection: Blenheim Palace. Engraved by Pieter de Jode, the younger, for the original issue of the 'Iconographie.' Exhibited, Antwerp, 1899.

  Repetitions. A. Marquess of Lothian, Newbattle Abbey. Exhibited, Antwerp, 1899; G.G., 1887.

  B. Sir Francis Cook, Bart., Richmond.
- 28 (?) CROY, CHARLES ALEXANDRE, DUC DE, AND GENEVIÈVE D'URFÉ, HIS WIFE. Companion full-length portraits, said to represent the Duc and Duchesse de Croy, but they cannot do so. Collection: Gisbert van Ceulen. Purchased, 1698, by the Elector Max Emanuel of Bavaria.

  Royal Gallery, Munich.
- 29 CROY, MARIE CLAIRE, DUCHESSE DE, AND HER CHILD. Full-length standing figure.
  Painted in 1634. Exhibited, R.A., 1886. Mr. Fawkes, Farnley Hall, Yorkshire.
- 30 Cusance, Béatrice, Princesse de Cante-Croix. Full-length standing figure, with spaniel.

  Exhibited, B.I., 1828, 1834; R.A., 1870.

  Repetition. Earl of Warwick, Warwick Castle. Exhibited, R.A., 1871.
- 31 Della Faille, Alexandre. Magistrate at Antwerp. Born 1583, died 1653. Collections: Della Faille—Waerloos, Geelhand—Della Faille, 1827 (1,112 florins). Exhibited, Antwerp, 1899. Engraved by A. Lommelin. Picture Gallery, Brussels.
- 32 Della Faille, Jean Charles. Jesuit priest. Born 1597, died 1652. Son of Jean Della Faille, Seigneur de Reymenau, and Marie van den Wouwer. Professor of Mathematics at Madrid. Exhibited, Antwerp, 1899. Engraved by A. Lommelin.

  Count Della Faille de Leverghem, Antwerp.
- 33 Du Bois, Hendrik. Painter, of Antwerp and Rotterdam. Died 1646. Bequeathed by his son, Simon du Bois, to Earl Somers, Lord Chancellor of England; afterwards in the collection of the Earl of Hardwicke at Wimpole, whence it was purchased in 1884. Engraved by Cornelis Visscher. Städel-Institut, Frankfurt-am-Main.
- 34 Du Bois, Helena. Daughter of Eland Gysbrechts Tromper, of Rotterdam, and married in 1614 to Hendrik du Bois. Died 1645. Companion portrait to that of her husband. Collections: Simon du Bois; Earl Somers; Earl of Hardwicke, 1884; Prince Demidoff. Engraved by Cornelis Visscher, as 'Helena Eleonora Sieveri.' Art Institute, Chicago.
- 35 Egmont, Marie Marguérite de Barlemont, Comtesse d'. Engraved by J. Neeffs.
  A portrait bearing this name is in the Museum at Naples.

- 36 Ertvelt, Andries van. Marine painter. Painted in 1632. Picture Gallery, Augsburg. Copy. Ryksmuseum, Amsterdam.
- 37 FERDINAND III., EMPEROR OF GERMANY. Half length, in armour. Perhaps painted at Brussels in 1634. Engraved by Cornelis Galle, the younger, 1649.
- Brussels in 1034. Engraved by Cornells Gaile, the Joseph and Regent of the Netherlands. Half length, in scarlet dress. Painted in 1634. Brought to Spain by the Marqués de Legañes. Collection: Philip IV. Prado Gallery, Madrid. Repetition. Earl of Clarendon, The Grove, Watford. Exhibited, B.I., 1861.
- 39 FERDINAND, CARDINAL ARCHDUKE OF AUSTRIA. Infant of Spain and Regent of the Netherlands. To the knees, standing, in armour, with hat on.
- 40 FERDINAND, CARDINAL ARCHDUKE OF AUSTRIA. Full length, on a white horse. Exhibited, G.G., 1887.

  FERIA, EMANUEL, COMTE DE. See PIMENTEL.
- FRANCK, JAN BAPTIST. Inscribed, "Johannis Bapta. Franck, ætatis suæ xxxii." Collections: Smith; Lucien Bonaparte; Van der Hoop. Engraved by Mongeot.
- 42 Frederick Henry, Prince of Orange, and Amalia van Solms, His Wife. Belonged to the Princess of Orange; after her death sold to Henriette Catherine, Princess of Anhalt-Dessau.
- 43 FREDERICK HENRY, PRINCE OF ORANGE. Stadtholder of the Netherlands. Standing figure, to the knees, in armour. Collection: Isabel Farnese, from the palace of San Ildefonso. Engraved by Paulus Pontius, C. Waumans, Pieter de Jode.

  Prado Gallery, Madrid.
  - Repetitions. A. Wörlitz. B. Palazzo Rosso, Genoa.
- 44 FUENSALDAÑA, ALONZO PEREZ DE VIVERO, COMTE DE. Spanish general in the Netherlands. Engraved by L. Vorsterman.
- 45 Gaston, Duc d'Orleans. Full-length standing figure. Exhibited, R.A., 1873.

  Earl of Radnor, Longford Castle, Wiltshire.
- 46 GASTON, DUC D'ORLÉANS. Full-length standing figure. Painted in 1631. Exhibited, B.I., 1826, 1827. Royal Collection, Buckingham Palace.
- 47 Gerbier, Sir Balthasar. Half length. Painted in 1634. Engraved by Paulus Pontius.
- 48 Hals, Frans. Painted in Holland. Engraved by D. Coster.
- HENRIETTE DE LORRAINE, WIFE OF LOUIS DE GUISE, PRINCE DE PHALSBOURG. Full-length standing figure, with a negro page. Purchased in Antwerp by Endymion Porter for Charles I. Collection: Van der Gucht, 1796, 100 guineas; Duke of Hamilton, 1882, £2,100. Exhibited, R.A., 1873, 1892, 1900. Lord Iveagh, London. Copy. Collection of Lady Mary Thompson, 1887.
- 50 Hertoge, Josse de. Ambassador at Ratisbon in 1636. Engraved by J. Neeffs.
- 51 Hontsum, Zegerus van. Canon of Antwerp. Mentioned in his will, 1642, and also a copy of it. Engraved by A. Lommelin.
- 52 Huvghens, Constantijn. Painted in 1630. Mentioned in his diary as "Pingor a Vandyckio."
- 53 Isabella Clara Eugenia, Infanta of Spain. Bust, in robes of the order of St. Clare.

  Picture Gallery, Parma.
- 54 ISABELLA CLARA EUGENIA, INFANTA OF SPAIN. Full-length standing figure, in robes of the order of St. Clare. Royal Gallery, Turin. Repetition. Liechtenstein Gallery, Vienna.
- 55 Isabella Clara Eugenia, Infanta of Spain. Daughter of Philip II. of Spain, wife of Albert, Archduke of Austria, Regent of the Netherlands. Born 1566, died 1633.

Three-quarter length, in robes of the order of St. Clare. Collection: Louis XIV., in 1710 at Versailles, in the picture gallery. Engraved by Boutrois.

The Louvre, Paris. Repetitions. A. Earl of Hopetoun, Hopetoun House, Edinburgh. Exhibited,

R.A., 1872, 1900. B. Duke of Devonshire, Devonshire House, London. C. Imperial Gallery, Vienna, from collection Charles VI.

An engraving by Lucas Vorsterman included in the original issue of the 'Iconographie' (Wibiral, 116).

56 Jabach, Eberhard. Seated figure.

Museum Wallraf-Richartz, Cologne.

57 JABACH, EBERHARD. Half-length standing figure. Collection: Crozat, 1772.

Hermitage Gallery, St. Petersburg.

- 58 JABACH, EBERHARD. A third portrait.
- 59 Jode, Pieter de, senior, and Pieter de Jode, junior. Double portrait. Mentioned in the will of Chevalier Jean Baptiste Antoine, at Antwerp, 1697. The portrait of the father engraved by L. Vorsterman for the original issue of the 'Iconographie.' That of the son engraved by himself for a later edition.

Gallery of the Capitol, Rome.

- 60 JORDAENS, JACOB. Exhibited, B.I., 1848, and then in the collection of Mr. James Stuart.
- 61 LE BLON, MICHIEL. Engraver and agent for the Queen of Sweden. Collection: Brentano, Amsterdam, 1822. Engraved by T. Matham. Ryksmuseum, Amsterdam.

Copy. Ducal Gallery, Gotha.

- 62 LEERSE, SEBASTIAN, WITH HIS WIFE AND SON. Merchant and almoner at Antwerp. Represented with his second wife, and his son by his first wife, Johann Baptist Leerse. Purchased by Landgraf Wilhelm VIII. in 1749 from the Leerse family. Taken to Paris, 1806-15. Grand-Ducal Gallery, Cassel. Copy. Städel-Institut, Frankfurt-am-Main. From the Leerse'schen Fidei-Commission.
- 63 LE Roy, Jacques, Seigneur d'Herbaix. President of the Chambre des Comtes of Brabant; died 1653. Painted in 1631. Collection: Pieters, Seigneur de Merchten (Antwerp), 1791, 1,500 florins. Exhibited, B.I., 1829, 1893. Engraved by A. Lommelin, Earl Brownlow, Ashridge.
- 64 LE Roy, Philippe, Seigneur de Ravels. President of the Council of Finance of Brabant. Signed, "A. Vandyck ætatis suæ 34. A. 1630." Full-length standing figure, in black, with a dog. Collection: King of Holland, 1850, with companion portrait, £5,300. Exhibited, Manchester, 1857; R.A., 1872, 1888.

Wallace Collection, Hertford House, London, Repetition. A. Half length. Imperial Gallery, Vienna. Collection: Charles VI. B. Half length. Duke of Bedford, Woburn Abbey.

- 65 Le Roy, Wife of Philippe, Seigneur de Ravels. Signed, "A. Vandyck Ætatis suæ 16 A° 1631." Collection: King of Holland. Exhibited, Manchester, 1857; R.A., 1872, 1888. Etched by Gaujean in Guiffrey's 'Vandyck.' Wallace Collection, Hertford House, London.
- 66 Liberti, Hendrik. Organist of the Cathedral at Antwerp. Collection: Gisbert van Ceulen. Purchased, 1696, by the Elector Max Emanuel of Bavaria Royal Gallery, Munich.

Chalk drawing. Print Room, British Museum. A. Duke of Grafton, Hampden House, London; this was in the Repetitions. possession of the Earl of Arlington at Euston Hall, Suffolk, in 1677. Exhibited, Antwerp, 1899; R.A., 1900; B.I., 1843; G.G.. 1887. Perhaps identical with that described in Charles I.'s collection.

B. Prado Gallery, Madrid. Engraved by Pieter de Jode for the 'Iconographie.'

C. Lord Sackville, Knole.D. Imperial Gallery, Vienna.E. Ryksmuseum, Amsterdam.

LORRAINE. See MARGUÉRITE.

67 Malderus, Jan, Bishop of Antwerp. Born 1563, died 1633. Consecrated the new College of the Jesuits at Antwerp in 1621. In the Bishop's Palace, 1812. Exhibited, Antwerp, 1899. Engraved by W. Hollar, 1645, and by A. Lommelin.

Museum, Antwerp.

Copy. Hermitage Gallery, St. Petersburg.

68 Mallery, Carel van. Engraver at Antwerp. Electoral Palace at Munich. Engraved by L. Vorsterman for the original issue of the 'Iconographie.'

Royal Gallery, Munich.

Repetitions. A. Earl Cowper, Panshanger. Collection: Sir P. Lely. Purchased by the Earl of Kent in 1686 from Alexander Browne.

B. Lord Sackville, Knole.

C. Duke of Bedford, Woburn Abbey.

- 69 MARCQUIS, LAZARE. Physician at Antwerp. Half-length seated figure, in black dress. Painted in the Italian manner. Collection: Crozat, 1772. Engraved in mezzotint by S. Barras.
  Hermitage Gallery, St. Petersburg.
- 70 MARGUÉRITE DE LORRAINE. Daughter of Charles, Duc de Lorraine, and wife of Gaston, Duc d'Orléans. Full-length standing figure. Engraved (half length) by S. van Bolswert for the original issue of the 'Iconographie.' *Uffizii Gallery, Florence.* Repetition. Duke of Bedford, Woburn Abbey. From the Orléans Gallery, 1792, 210 guineas.

  Copy (small). Hampton Court.

MARIA, EMPRESS OF GERMANY. Daughter of Philip III. of Spain. Perhaps painted in 1634. Engraved by C. Galle, 1649.

- MARIE DE' MEDICIS, QUEEN OF HENRI IV. OF FRANCE. Musée de Peinture, Lille.
- 73 MARIE DE' MÉDICIS. Seated figure. Half length. Earl of Radnor, Longford Castle.
- 74 Marie de' Médicis. Three-quarter length. Collections: Charles I.; Blenheim Palace (1886); Sedemelyer. Engraved by P. van Sompel. Similar portraits also engraved by P. Pontius and P. de Jode.
- 75 MARIE DE' MEDICIS. Whole-length seated figure. Painted in 1631. Exhibited, Antwerp, 1899. Chevalier Decker, Château Dittersbach, Kreis Lüben.
- 76 Marselaer, Frederik de. Half length, in slashed dress. Collections: Schneider (Paris), 1876; Schamps (Ghent). Engraved by A. Lommelin.
- National Gallery of Ireland, Dublin.
  77 Meerstraeten, Justus van. Fiscal advocate and pensionary of Brussels. Half length, in black dress. Died 1639. Painted at Brussels in 1634. At Cassel in 1749, acquired by Landgrave William VIII. Taken to Paris 1806-15.
- Grand-Ducal Gallery, Cassel.

  78 Meerstraeten, Isabella van Assche, Wife of Justus van. Half length, in black dress.

  Companion portrait to the above.

  Grand-Ducal Gallery, Cassel.
- MIRABELLA, ANTONIO DI ZUNIGA E DAVILA, MARQUÉS DE. Spanish Ambassador at Brussels. In black dress, with gold chain. Collections: Noce, Camelot, Duc de Valentinois, Du Barri, Lord Montfort. Engraved by C. Waumans.
- 80 MIRABELLA, (?) FRANCISCO, MARQUES DE. Son of Antonio di Zuniga e Davila, Marques de Mirabella. Electoral Palace at Munich. Engraved by A. Blooteling.

  Royal Gallery, Munich.
- 81 Miræus, Albertus. Aubert Lemire, librarian to Albert, Archduke of Austria, and
  Dean of the Cathedral of Antwerp. Seated figure, in black dress. Exhibited,
  B.I., 1869. Engraved by Paulus Pontius. Duke of Bedford, Woburn Abbey.

- 82 Moncada, Francisco d'Aytona, Marqués de. Commander-in-chief of the Spanish forces in the Netherlands. Bust, in armour: study for the equestrian portrait. Collection: Louis XIV. In 1710 at Versailles in the petits appartements; in 1741, in the king's bedroom. Engraved by J. Suyderhoef.

  The Louvre, Paris.
- 83 Moncada, Francisco d'Aytona, Marqués de. Commander-in-chief of the Spanish forces in the Netherlands. In armour, on a white horse. Engraved by Raphael Morghen. The Louvre, Paris.
- 84 Moncada, Francisco d'Aytona, Marqués de. Half length, in black dress, holding medallion. Signed "A. Van Dyck." A shield of armorial bearings on the right. Collection: Emperor Charles VI. Engraved by L. Vorsterman for the original issue of the 'Iconographie' (Wibiral, 117).

  Repetitions. A. Prado Gallery, Madrid.
  B. Duque d'Ossuna, Madrid.
- 85 Moncada, Francisco d'Aytona, Marqués de. Full-length standing figure, in plain black dress. At Cassel, 1749, acquired from Geh-Legations-Rath Alt from England. Grand-Ducal Gallery, Cassel.
- Montfort, Johann von. Director of the Mint and Chamberlain to the Archduke Albert of Austria. To the knees, in black dress, with gold chain and chamberlain's key. Collection: Charles VI. Engraved by Pieter de Jode in S. von Perger's 'Galerie-Werk,' and elsewhere. Imperial Gallery, Vienna. Repetition. Uffizii Gallery, Florence.
- 87 Moret, Antoine de Bourbon, Comte de. Engraved by P. de Balliu.
- 88 Mytens, Daniel, and his Wife. Double portrait, seated figures. The portrait of Mytens engraved by Paulus Pontius for the original issue of the 'Iconographie.' Duke of Bedford, Woburn Abbey. Drawing (chalk). M. Léon Bonnat, Paris. Exhibited, Antwerp, 1899.
- Nassau-Siegen, John, Count of (born 1585, died 1638), with his wife, Ernestine, daughter of Lamoral, Comte de Ligne, and their four children: Johann François Desideratus, Prince of Nassau-Siegen; Ernestine, married Maurice of Nassau-Hadamar, 1620; Claire Marie, married (1) Albert Henri de Ligne, (2) Claude Samuel de Ligne; Lamberta Alberta, died unmarried. Collection: Van Swieten
- (The Hague), 1741, 5,000 florins. Exhibited, R.A., 1881.

  Earl Cowper, Panshanger, Herts.

  NASSAU-SIEGEN, JOHN, COUNT OF. Full-length in armour, with the order of the Golden

  Fleece. Collection: Prince de Ligne. Engraved (at half length) by Paulus

  Pontius for the original issue of the 'Iconographie.' Liechtenstein Gallery, Vienna.
  - Copy (Bust only). Royal Gallery, The Hague. Orange. See Amalia, Frederick. Orleans. See Gaston, Marguérite.
- 91 PEPYN, MARTIN. Painter at Antwerp. Inscribed "Me pictorem Pictor pinxit D. Ant. Van Dyck Eques Illustris A". D. 1632 Aet. Me. LVIII." Collections: King William II., Patureau, Kums. Exhibited, Antwerp, 1899. Engraved by S. van Bolswert for the original issue of the 'Iconographie.' Museum, Antwerp.
- PFALZ-NEUBURG, WOLFGANG WILHELM, PRINCE OF, Count Palatine of the Rhine, Duke of Juliers and Cleve. Full-length standing figure, with a large dog, and order of the Golden Fleece. Painted about 1629. Düsseldorf Gallery.
  - Royal Gallery, Munich.

    Drawing in chalks, British Museum. Drawing after, Royal Gallery, Munich.

    Engraved (half length) by L. Vorsterman for the original issue of the 'Iconographie.'
  - PHALSBOURG. See HENRIETTE.
- 93 Piccolomini, Ottavio. Commander of the Imperial forces in the Netherlands. Engraved by Pieter de Jode, the elder.

- PIMENTEL, EMANUEL FROCKAS PEREIRA Y, Conde de Féria. Commander in the Netherlands. Died 1646. Full-length standing figure, in black. Exhibited, R.A., 1873; G.G., 1887. Engraved (half length) by Paulus Pontius for the original issue of the 'Iconographie.'

  Earl Cowper, Panshanger, Herts.
- PONTIUS, PAULUS, Engraver. Collections: Viscount Midleton, 1851, £183 15s.; Wynn Ellis, 1876, £28 17s.
- (?) Rhodokanakis, Prince. Half length, in red and white dress, with black cloak. From the Stallburg. Engraved in Prenner's 'Theatrum Artis Pictoriæ,' and in Perger's 'Galerie-Werk,' and elsewhere.

  Imperial Gallery, Vienna. 96 Imperial Gallery, Vienna.
- President of the Council of Brabant. Seated in an armchair. Engraved 97 by R. Collin. Comtesse de Beaufort, Brussels.
- Rubens, Peter Paul. Engraved by Paulus Pontius. 98
- RUBENS, HELENA FOURMENT, second Wife of Peter Paul. Married 1630. Painted about 1631 or 1634. Full-length standing figure, in black dress, with a feather fan. Ascribed by M. Rooses and others to Rubens. Stated to have been painted by Van Dyck to fill a particular place in the house of Rubens at Antwerp. Collection: Sir Robert Walpole; purchased with others from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved in mezzotint by McArdell, and by T. Chambers and Sailliar, and others. Hermitage Gallery, St. Petersburg.
- RUPERT, PRINCE OF BAVARIA. Third son of Frederick, Elector Palatine, and King of Bohemia, and Elizabeth, daughter of James I. Born 1619, died 1682. Full-length standing figure, with a dog. Painted at The Hague in 1630-1. Collection: Charles VI. Etched by Prenner. Imperial Gallery, Vienna.
- RYCKAERT, MARTEN. The one-armed painter. Collection: Philip IV. Engraved by J. Neeffs. Prado Gallery, Madrid. Repetitions or copies. A. Liechtenstein Gallery, Vienna.
  - B. Earl of Warwick, Warwick Castle. Exhibited, Leeds, 1868; G.G., 1887.
    C. Duke of Devonshire. Exhibited, Leeds, 1868.
  - D. Formerly Earl of Hardwicke, Wimpole; sold, 1888. Walter Vassau Senior,
  - Esq., Cheyne Walk, London.
- SAVOIE-CARIGNAN, THOMAS, PRINCE DE. Full length, in armour, on a white horse, rearing to the left. Painted in 1634. Engraved (upper part of figure only) by Paulus Pontius for the original issue of the 'Iconographie.' Royal Gallery, Turin. 103
- Savoie-Carignan, Thomas, Prince de. To the knees, in armour. Signed, "Ant. van. Dyck Eques Fet." Acquired in 1835.

  Royal Gallery, Berlin. Repetition. Royal Collection, Windsor Castle. Exhibited, B.I., 1822.
- SCAGLIA, CESARE ALESSANDRO, Abbé de Stapherde. Full-length standing figure, in black robes. Painted in 1634. Presented by the Abbé Scaglia to the Church of the Récollets at Antwerp, but sold in 1641 after his death. Collections: Delacourt van der Voort, Leyden, 1766; Sir Thomas Baring, London. Exhibited, B.I., 1815, 1839, 1851; G.G., 1887; Antwerp, 1899; R.A., 1900. Engraved in part by Paulus Pontius for the original issue of the 'Iconographie.'
  - Captain Holford, Dorchester House, London. Copy in the Museum at Antwerp, having formerly replaced the original in the Church of the Récollets. Exhibited, Antwerp, 1899.
- Schot, ——. 'Pensionaris' at Antwerp. Mentioned in the will of the Chevalier Jean Baptiste Antoine at Antwerp, 1697; valued at 125 florins.
- SCRIBANI, CAROLUS. A Jesuit father. Died June 24, 1629. To the knees, in religious dress. Formerly in the Belvedere Gallery. Engraved by P. Clouwet and Paulus Pontius. Etched by Prenner. Imperial Gallery, Vienna.
- SFANDRATO, SIGISMONDO, MARQUES DE MONTASIE. General of the Spanish forces in the Netherlands. Engraved by Pieter de Jode, the elder:
- 108 (?) SHEFFIELD, SIR -Half length, in black dress, with a gold embroidered glove.

Inscribed, "Aet. Suz. 37. 1627"; and signed, "Anto van Dijck. fecit." Identified as a member of the Sheffield family from a shield of armorial bearings, but without any certainty. Collections: Van Slingelandt; King William V.

- Royal Picture Gallery, The Hague.

  Simons, Quintijn. Painter at Antwerp. Collections: Van Slingelandt; King William V.

  Engraved by Pieter de Jode.

  Royal Picture Gallery, The Hague.
- NAYERS, PIETER. Painted at Antwerp. Bust, in large black hat. Mannheim Gallery.

  Royal Gallery, Munich.
- (?) SNAYERS, PIETER. To the knees, standing. Usually called 'Snellinex.'

  Royal Collection, Windsor Castle.
- 112 SNELLINCX, JAN. Painted for his monument in 1638. Church of St. George, Antwerp.
  113 (?) SNELLINCX, JAN. Painter. Very doubtful. Duke of Bedford, Woburn Abbey.
- Stevens, Adriaen, and —— Boschaert (?), his Wife. Companion portraits, half-length seated figures, described and signed: "Aet' 68. A. 1629, Ant. van. dyck fe." and "Aet' 63, An' 1629, Ant' van dyck Fecit." Collections: Gersaint (Paris), 1750, 1,833 livres; Pelion (Paris); Baudouin (Paris), 1780. Engraving: the portrait of Stevens engraved by A. Lommelin. Hermitage Gallery, St. Petersburg.
  - 116 Symens, Pieter. Painter at Antwerp. Half-length standing figure, in black dress and wheelruff. Engraved by Jacob de Man (?). Mr. Francis Bartlett, Boston, U.S.A. Copy, by J. H. Cramer, in Grand-Ducal Gallery, Cassel.
  - TAIE, ENGELBERT, BARON VON WEMMEL. Bust, in black dress with gold chain. Acquired in 1723 from the Wrzowecz Collection at Prague. A similar portrait, engraved by C. Galle, appears in the later editions of the 'Iconographie' (Wibiral, 128).

    Royal Gallery, Dresden.
    - Copy. Hermitage Gallery, St. Petersburg.
  - Tassis, Maria Luigia di. To the knees, in black dress, with a feather fan. Engraved by C. Vermeulen.

    Liechtenstein Gallery, Vienna.
  - TASSIS, ANTOINE DE. Canon of Antwerp Cathedral. Died 1651. To the knees, in religious dress. Engraved by J. Neeffs for the later issue of the 'Iconographie.'

    Liechtenstein Gallery, Vienna.
  - TRIEST, ANTOINE. Bishop of Ghent. Born 1575, died 1665. Seated figure.
  - Duke of Norfolk, Arundel Castle.

    Collection: Korsakoff, 1822. Half-length seated figure, in red robes.
    Repetition. Chesterfield House, London.
    Other repetitions sold in collections: Lambert, 1787; Lebrun, 1791; A. G. Robit (Paris), 1801, 3,466 francs; distinguished amateur (London), 1810, £94 10s.
    Engraved by Pieter de Jode for the original issue of the 'Iconographie.'
  - Copy. Museum, Brussels.

    TRIEST, NICOLAS. Burgomaster of Ghent. Standing figure, in black dress. Collections:
    Sir George Colebrooke; Sir Abraham Hume. Exhibited, B.I., 1818, 1828, 1836, 1838, 1845; R.A., 1871, 1893.

    Earl Brownlow, Ashridge.
  - VILSTEREN, THE FAMILY OF VAN. Father, mother, five children. Collection: Ribeaucourt, 1894, 200,000 francs. As this composition corresponds nearly to that of the much-contested portrait group of 'The Family of Sir Balthasar Gerbier,' now generally ascribed to Rubens, the authenticity of this picture has been doubted in some quarters.

    Picture Gallery, Brussels.
  - Vos, Paulus De. Animal-painter. Three-quarter length, standing, in black dress. Bequeathed in 1675 to his son Pedro de Vos. Collections: Hope, 1816, 85 guineas; Watson-Taylor, 1823, 182 guineas. Exhibited, B.I., 1821, 1828. Formerly in the collection of H.M. the King of the Belgians at Laeken, but destroyed by fire, 1890. Engraved by A. Lommelin. Repetition. Sir Edmund H. Verney, Bart. Exhibited, G.G., 1887.

- Vos, Isabella Waerbeke, Wife of Paulus de. Collections: Hope, 1816, 100 guineas; Watson-Taylor, 1823, 340 guineas; Wells, 1848, £787 10s. Exhibited, B.I., 1831, 1836. Wallace Collection, Hertford House, London.
- WAKE, ANNA. Three-quarter length, in black dress and high lace collar. A shield with the armorial bearings of the Wake family. Inscribed, "Aetat: suæ 22. an. 1628"; and signed, "Anton Van Dyck, fecit." Collections: Van Slingelandt; King William V. Engraved by P. Clouwet. Royal Picture Gallery, The Hague.
- 127-128 WEERDEN, BURGOMASTER VAN, AND HIS WIFE. Companion portraits mentioned in the will of Jean van Weerden, Seigneur de Bloecklant, 1686, and again in that of Jean François de Weerden in 1697.
  - 129 PORTRAIT OF A MAN. Seated in a chair, in black dress.
    - Duke of Sutherland, Stafford House, London.
  - 130 PORTRAIT OF A MAN. With the order of Santiago. Painted in 1630. Has been called 'Alva' and 'Don Ferdinand of Toledo.' Exhibited, Leeds, 1868; G.G., 1887.

    Earl of Warwick, Warwick Castle.
- 131-132 PORTRAITS OF A BURGHER OF ANTWERP AND HIS WIFE. Companion portraits. Standing figures, to the knees. On canvas. Acquired in 1741 from Hamburg.
  - Royal Gallery, Dresden.
- 133-134 PORTRAITS OF A GENTLEMAN AND CHILD, AND OF A LADY AND CHILD. Full-length companion portraits. The former standing at the top of a staircase, in black dress; the latter seated in an armchair, in a black dress. Collection: Louis XIV., in 1710, at Versailles. Engraving: the lady and child engraved by Henriquel-Dupont.

  The Louvre, Paris.
- 135-136 PORTRAITS OF A MAN AND HIS WIFE. Companion full-length portraits. Said to represent Sebastian Leerse of Antwerp and his wife. Düsseldorf Gallery.
  - Royal Gallery, Munich.

    137 PORTRAIT OF A YOUNG MAN. To the waist, in a slashed black and white doublet.

    Electoral Palace at Munich. The authenticity of this portrait has been doubted.
  - Royal Gallery, Munich.

    138 PORTRAIT OF A MAN. Full-length standing figure, in black dress. Probably one of the Spanish court. Düsseldorf Gallery. Royal Gallery, Munich.
  - 139 PORTRAIT OF A MAN. To the knees, in black dress. Acquired in 1723 from the Wrzowecz Collection in Prague. Royal Gallery, Dresden.
  - 140 Portrait of a Priest. Collection: M. de Pret Roose de Calesberg (Antwerp), 1884, 22,500 francs. Exhibited, Antwerp, 1899. Museum, Antwerp.
  - 141 PORTRAIT OF A YOUNG MAN. Collection: Cardinal Fesch (Rome), 1845. Etched by
    J. Eissenhardt.

    Städel-Institut, Frankfurt-am-Main.
  - 142 PORTRAIT OF A YOUNG MAN. To the knees, fair hair, black dress, gloves in right hand.

    Collection: Charles VI.

    Imperial Gallery, Vienna.
  - 143 PORTRAIT OF A MAN. Bust, short hair, black dress (cut down). From the Stallburg.

    Etched by Prenner and Unger.

    Imperial Gallery, Vienna.
  - 144 PORTRAIT OF A MAN. Bust (cut down). Was in the Stallburg.
    - Imperial Gallery, Vienna.
  - 145 PORTRAIT OF A MAN. To the knees, in black dress. Erroneously called a portrait of Snyders. Collection: Charles VI. Engraved in Prenner's 'Theatrum Artis Pictoriæ.'

    Imperial Gallery, Vienna.
  - 146 PORTRAIT OF A MAN ON HORSEBACK. Full length, on a white horse. Said to be a portrait of Van Dyck. Purchased at Mechlin in 1821. Exhibited, G.G., 1887.

    Earl Egerton of Tatton.
  - 147 PORTRAIT OF a Man. To the knees, standing, in black dress, short black hair.
    - Liechtenstein Gallery, Vienna.
  - 148 PORTRAIT OF AN OLD MAN. Bust.
- Hermitage Gallery, St. Petersburg.

- PORTRAIT OF A MAN. Exhibited, Antwerp, 1899. M. Charles Warnant, Brussels.
- 150 PORTRAIT OF A MAN. On a letter in his hand a broken inscription, "Al molto Mag. St. Enrico . . . de Pen . . . Gand." Exhibited, Antwerp, 1899.

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- Madame Edouard André, Paris.

  PORTRAIT OF A MAN. Half length, long brown curling hair, black dress, and slashed
- sleeves. The Louvre, Paris.

  152 PORTRAIT OF A MAN. Whole length, in black dress, long reddish hair, hand on cane.
- Collection: Duc d'Orléans.

  Duke of Bedford, Woburn Abbey.

  153 PORTRAIT OF A MAN. Half length.

  Imperial Gallery, Vienna.
- 154 PORTRAIT OF A MAN. Bust, with fair hair and black dress. On canvas. First appears in the catalogue of 1817. Royal Gallery, Dresden.
- PORTRAIT OF A MAN. To the knees, in black cloak. On canvas. Acquired in 1763 from the collection left by M. Guill. Lormier at The Hague. Royal Gallery, Dresden.
- 156 PORTRAIT OF A MAN IN ARMOUR. To the knees, with a crimson scarf on his left arm. On canvas. Acquired in 1741 from the Wallenstein Collection in Dux. Engraved by C. J. Rasp.

  Royal Gallery, Dresden.
- 157 PORTRAIT OF A MAN WITH A BOY. Called 'Portrait of a Prince of Nassau with his tutor.'

  Exhibited, Antwerp, 1899.

  Marquis de la Boessière-Thiennes, Brussels.
- 158 PORTRAITS OF A MAN AND HIS WIFE. Double portrait, life-size figure, to the knees. At Cassel in 1749. Grand-Ducal Gallery, Cassel.
- PORTRAIT OF A LADY. Full-length standing figure, in black dress, with fair curling hair.

  Painted about 1634. At Cassel, 1749; acquired by Geh-Legations-Rath Alt from England.

  Grand-Ducal Gallery, Cassel.
- 160 PORTRAIT OF A YOUNG LADY. Full-length standing figure, in pale red dress. In the Imperial Collection since 1824. Imperial Gallery, Vienna.
- 161 PORTRAIT OF AN OLD LADY. To the knees, seated, in a black dress with white cap. Collection: Charles VI. Engraved by H. Stampart. Imperial Gallery, Vienna.
- 162 PORTRAIT OF A LADY. To the knees, standing, in black silk dress. Signed, "A van Dyck A" 1634." Collection: Charles VI. Imperial Gallery, Vienna. Drawing after (head only). Ambrosiana Library, Milan.
- 163 PORTRAIT OF A YOUNG LADY. Full-length standing figure, in a black dress. Obtained by exchange in January, 1813, from the Musée National, Paris.
- Brera Gallery, Milan.

  164 PORTRAIT OF A YOUNG LADY. Full-length standing figure, in white silk, with a negro
  - page and spaniel. Perhaps painted in England. Düsseldorf Gallery.

    Royal Gallery, Munich.

#### SERIES V

#### PORTRAITS OF THE ROYAL FAMILY PAINTED IN ENGLAND

- I James I. Full-length standing figure, in black. Painted in 1621 (?) from an earlier portrait by Paul van Somer. Sold to Mr. Harrison, October 23, 1651, for £30. Exhibited, B.I., 1820. Engraved in mezzotint from the original by Francis Hilliard.

  Royal Collection, Windsor Castle. Repetition. Earl of Home, Bothwell Castle.
- 2 Anne of Denmark. Standing, at full length. Copy, after Paul van Somer. Painted in 1621 (?). Royal Collection, St. James's Palace.

Henry, Prince of Wales. Full-length standing figure. Copy, after Paul van Somer.
Painted in 1621 (?). Royal Collection, St. James's Palace.

CHARLES I. Mounted on a white horse, under an arch, with M. St. Antoine by him. Painted for the king about 1633. In St. James's Palace up to 1649. Sold, June 21, 1650, to Sir Balthasar Gerbier; recovered in 1660 from R. van Leemput, but never moved from St. James's Palace. Exhibited, B.I., 1820, 1834; Manchester, 1857; S.K., 1866; Stuart, 1889; R.A., 1897. Engraved by Baron, 1741; P. Lombart. Royal Collection, Windsor Castle. Repetition. Hampton Court. Sold, November, 1649, to Mr. Boulton for £46. Copies. A. Earl of Warwick, Warwick Castle. Collection: Earl Waldegrave, 1790, 65 guineas.

B. Earl of Jersey, Osterley.
C. Duke of Wellington, Apsley House. Brought from Spain by Earl Cowley.
D. Hon. W. B. Warren-Vernon, Stapleford, Notts. Was at Newstead Abbey in

1776. E. Earl of Carnarvon, Highclere. F. Earl of Carlisle, Castle Howard; smaller version. G. Sir Charles Isham, Lamport. Copy by Maurice Wax. H. Middle Temple Hall. Copy attributed to Sir P. Lely. I. (Reduced.) Sir Reginald Graham, Bart., Norton Conyers, Yorkshire.

Drawings in the British Museum, and Royal Library, Windsor Castle. CHARLES I. "Le Roi à la Ciasse." Painted in 1635. Signed, "Carolus I. Rex. A. Van Dyck." Collections: Marquis de Lassay; Comte de Thiers. Purchased by Louis XV. for Madame Du Barry, who placed it at Louveciennes; subsequently sold by her in 1775 to the king for £24,000. Engraved by Sir Robert Strange.

The Louvre, Paris.

Copies. Duke of Grafton, Euston Hall, by C. Jervas. Sir C. Isham, Lamport, by M. Wax.

CHARLES I. In armour, on a light brown horse, in profile to the left. Painted about 1636. Acquired by the Duke of Marlborough in Germany. Exhibited, B.I., 1815. Collection: Blenheim Palace, 1885, £17,500. Exhibited, B.I., 1815. National Gallery, London.

Drawing (pen and wash). British Museum. Repetition (on a smaller scale). A. Royal Collection, Buckingham Palace; formerly in Charles I.'s collection.

B. Earl of Clarendon, The Grove, Watford.
C. Duke of Portland, Welbeck Abbey.

CHARLES I. In armour, on a white horse. Collection: Philip IV.

Prado Gallery, Madrid.

8 CHARLES I. Full-length standing figure, in Garter robes. Painted in 1636. Signed, "Anto" Van dyck Eques fecit." Sold to Col. Webb, October, 1649, for £60. Exhibited, B.I., 1818. Engraved by R. White, 1687; Sir R. Strange, 1721. Royal Collection, Windsor Castle.

A. Duke of Bedford, Woburn Abbey, from Cowdray House. B. Archbishop of Canterbury, Lambeth Palace.C. Duke of Richmond, Goodwood.

CHARLES I. Full length, in black dress. Collection: Duke of Marlborough, Blenheim Palace, 1886, £141 15s. A portrait similar to this was engraved by Pieter de Jode. Mr. Whitehead.

CHARLES I. Full-length standing figure, in black silk dress, with the cloak of St. George. Collection: Alexander Baring, 1831. Louisa, Lady Ashburton, Kent House, London.

CHARLES I. Full-length standing figure, in armour. Painted about 1638. Given by the king to Philip, Lord Wharton. Formerly at Winchendon, Buckinghamshire. 263

Purchased with others from the Duke of Wharton's collection, about 1725, by Sir Robert Walpole, and purchased from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved by Pieter van Gunst.

Hermitage Gallery, St. Petersburg.

12 CHARLES I. In the habit of St. George. The original painting is said to have perished in the conflagration at Whitehall in 1697. Engraved in mezzotint by John Faber from a copy by Sir Peter Lely.

Repetitions. A. Royal Gallery, Dresden; acquired in 1749 from the Royal Gallery at Prague: usually stated to be the copy by Lely, but perhaps the original B. Earl of Dysart, Ham House; perhaps that given by the king to Mr. Murray.

C. Sir Edmund Verney, Bart., Claydon House; stated to have been given by the king to Sir Edmund Verney, Knight Marshal.

D. Earl of Warwick, Warwick Castle. Exhibited, Manchester, 1857.

13 CHARLES I. To the knees, in armour, hand on his helmet. Exhibited, R.A., 1880; G.G., 1887; Stuart, 1889; R.A., 1900. A portrait of this description engraved by Pieter de Jode. Duke of Norfolk, Arundel Castle. Repetitions. A. Earl of Pembroke, Wilton House.

B. Mr. Norris. Collection: C. Beckett Denison, 1885. C. Art Gallery, Glasgow (Maclellan Collection).

D. Collection of Lord North. E. Collection of J. Harman, 1844.

14 CHARLES I. In armour, with hand on a crystal globe. Exhibited, Leeds, 1868. Duke of Manchester, Kimbolton. Repetitions. A. Collection: Barrett (Lee Priory), 1859, £151, to Graves.

B. Sir Matthew Wilson, Bart. Exhibited, R.A., 1877. C. Earl Poulett, Hinton St. George, sold before 1882.

CHARLES I. Half length, in armour, full face, with bâton in both hands. A similar portrait engraved by Pieter de Jode, A. Lommelin, and others.

Earl of Radnor, Longford Castle. CHARLES I. To the knees, in black dress, with the ribbon and star of the Garter. In the Castle at Prague, 1737 (?). In the Belvedere Gallery since 1816.

Imperial Gallery, Vienna. CHARLES I. Half length, in black silk dress, with blue ribbon and jewel. "Bought by the Earl of Kent out of Prince Rupert's collection by way of outcry, April 1683." Earl Cowper, Panshanger.

18 CHARLES I. To the knees, in black dress. Purchased in Venice. Museo Civico, Belluno.

19 CHARLES I. In three positions. Painted for the sculptor Bernini. Collections: Bernini family; purchased by Mr. J. Irvine for Mr. Buchanan; A. Champernowne, 1804, 450 guineas; Walsh Porter; Wells of Redleaf; purchased in 1822 by George IV. for 1,000 guineas. Exhibited, B.I., 1815, 1826, 1827; Leeds, 1868; R.A., 1870; Stuart, 1889; Antwerp, 1899. Engraved by W. Sharp. Royal Collection, Windsor Castle.

A. Prado Gallery, Madrid. B. By John Michael Wright, done in Italy.

C. Marquess of Lothian, Newbattle Abbey.

20 CHARLES I. AND HENRIETTA MARIA WITH PRINCE CHARLES AND PRINCESS MARY. Painted in 1632. Hung originally at Whitehall, in the 'Glorious Gallery.' Sold to Mr. de Critz and others, in a dividend for £150, October 23, 1651; restored by Emanuel de Critz at the Restoration. Exhibited, B.I., 1820. Engraved by B. Baron, 1741 Royal Collection, Windsor Castle. Small sketch in oils, Boymans Museum, Rotterdam; chalk drawing, British Museum.

Repetition. Duke of Richmond, Goodwood. Collections: Duc d'Orléans;

Hammersley; Bryan, 1,500 guineas. Exhibited, Manchester, 1857; Stuart, 1889. Engraved by Dennel and Sir Robert Strange.

Copies. A. Royal Military Hospital, Chelsea; bought about 1700.
B. Duke of Devonshire, Chatsworth, from Chiswick. Exhibited, G.G., 1887; Stuart, 1889.

C. Sir Theophilus Biddulph, Bart., Deramore, Ivybridge, Devon.

Also many copies of various portions of the picture.

CHARLES I. AND HENRIETTA MARIA. Double portrait, busts, in oval frames.

Palazzo Pitti, Florence.

- CHARLES I. AND HENRIETTA MARIA WITH A MYRTLE-WREATH. Painted in 1634. Exhibited G.G., 1887; Antwerp, 1889; R.A., 1900. Engraved by Robert van Voerst, 1634, and G. Vertue. Duke of Grafton. Euston Hall. Suffolk. Duke of Sutherland.

  Duke of Grafton, Euston Hall, Suffolk.

  Exhibited, Stuart Exhibition, 1886. Sketch (after ?). Duke of Sutherland. Exhibited, Stur Copy (altered). Royal Collection, Buckingham Palace.
- Henrietta Maria. Half-length standing figure, in white silk dress, with crimson bows and ribbons. Similar to the figure in the double portrait with the wreath of myrtle. Painted in 1634. Formerly hung in the king's bed-chamber at Whitehall. Exhibited, B.I., 1820, 1826, 1827; S.K., 1866; Leeds, 1868; R.A., 1870, 1873. Engraved by Pieter de Jode, the younger, and G. Vertue. Royal Collection, Windsor Castle. Repetitions. A. Marquess of Lansdowne, Lansdowne House, London. Exhibited, R.A., 1877, 1900.
  B. Lord Wantage, London. Collection: Blenheim Palace, 1886. Exhibited,

- G.G., 1887; R.A., 1900. C. Earl of Jersey, Middleton Park. D. Earl of Carlisle, Naworth Castle. F. Duke of Buccleuch, Dalkeith Palace, G. Duke of Northumberland, Alnwick Castle.
- HENRIETTA MARIA. Full-length standing figure, in blue silk and black hat, with the dwarf Geoffrey Hudson by her. Painted in 1633, and given by the king to the Earl of Strafford. Exhibited, B.I., 1846; Manchester, 1857; R.A., 1900.

  Earl Fitzwilliam, Wentworth Woodhouse.

A. Earl of Northbrook, Stratton Park. Collections: Newport, Earl of Bradford; Earl of Portarlington, 1881, £4,000. Exhibited, R.A., 1878; G.G., 1887. B. Formerly in Lord Northwick's collection.

Copy. Lord Leconfield, Petworth (by C. Jervas).

Copy. Lord Leconfield, Petworth (by C. Jervas).

HENRIETTA MARIA. Full-length standing figure, in white satin dress, hand on table. Painted about 1637. Exhibited, B.I., 1826, 1827.

Repetitions. A. Earl of Clarendon, The Grove, Watford. From the collection of Lord Chancellor Clarendon. Exhibited, R.A., 1878, 1900.

B. Duke of Grafton, Euston. Exhibited, R.A., 1883; G.G., 1887.

C. Earl of Carlisle, Naworth Castle.

D. Earl Spencer, Althorp.

- Henrietta Maria. Full-length standing figure, in crimson satin. Painted about 1638.

  Presented by the king to Philip, Lord Wharton. Formerly at Winchendon and Wooburn, Buckinghamshire. Purchased with others from the Duke of Wharton's collection about 1725 by Sir Robert Walpole, and purchased from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved by Pieter van Gunst.

  Hermitage Gallery, St. Petersburg.
- HENRIETTA MARIA. Full-length standing figure, in white satin dress, left hand holding dress, flowers in right hand. Collections: Sir Joshua Reynolds; M. de Calonne, 1795.

  Duke of Bedford, Woburn Abbey. Repetitions or similar portraits. A. Earl of Warwick, Warwick Castle. B. Earl of Buckinghamshire, Hampden House.

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M M

C. Duke of Buccleuch, Dalkeith Palace.

D. Louisa, Lady Ashburton, Kent House, London. Collection: Alexander Baring, 1831.

HENRIETTA MARIA. Full-length standing figure, in blue silk dress. Collection: Blenheim Palace, 1886, £367 10s. (Agnew).

HENRIETTA MARIA. Seated figure, in blue silk dress. Mentioned by Charles I.: "My wife's picture, in blue satin, sitting in a chair." Exhibited, B.I., 1867; Stuart Duke of Northumberland, Syon House. Exhibition, 1886. Repetitions. A. Royal Gallery, Munich. B. Collection of J. Harman, 1844.

30-31 HENRIETTA MARIA. Companion portraits, busts, one full-face, the other in profile to the left. Painted in 1639, to be sent to the sculptor Bernini.

Royal Collection, Windsor Castle.

HENRIETTA MARIA. Bust, profile to the right. Painted in 1639, and given by the king to the Earl of Denbigh. Earl of Denbigh, Newnham Paddox. to the Earl of Denbigh.

HENRIETTA MARIA. Half length, in crimson silk. "Bought by the Earl of Kent out of Prince Rupert's collection by way of outcry, April 1683.

Earl Cowper, Panshanger. HENRIETTA MARIA. Half length, in amber-yellow silk dress (since enlarged).

Earl of Warwick, Warwick Castle.

Repetitions. A. Earl of Pembroke, Wilton House. B. Earl Poulett, Hinton St. George. (Sold before 1882.) Copy. National Portrait Gallery.

HENRIETTA MARIA. Half-length figure, in black silk, holding flowers in both hands.

Collection: Emmerson.

Earl of Radnor, Longford Castle. Collection: Emmerson. Repetition or similar picture. St. John's College, Cambridge.

HENRIETTA MARIA. To the knees, in white silk dress, holding roses in her right hand. Acquired in 1749 from the Royal Gallery at Prague. Engraved by J. L. Raab. Royal Gallery, Dresden.

Charles I. and Henrietta Maria. Companion portraits, mentioned by Bellori as in the collection of Signor Diego Weerdt, Antwerp. 37-38

39-40 CHARLES I. AND HENRIETTA MARIA. Two portraits mentioned in the will of Chevalier Jean Baptiste Antoine at Antwerp, 1697; valued at 1,200 florins.

THE THREE CHILDREN OF CHARLES I. with a collie dog. Painted in 1635. Etched by Royal Gallery, Turin. Gaujean and Laguillermie. Copy. Collections: H. A. J. Munro of Novar; H. Butler-Johnstone, 1880.

THE THREE CHILDREN OF CHARLES I. with two spaniel dogs. Painted in 1635. Signed, "ANT: VAN DYCK, Ft Anno Do 1635." Sold in 1649 to Col. Webb for £60. Exhibited, B.I., 1822, 1834; S.K., 1866; G.G., 1887; Antwerp, 1899; R.A., 1900. Engraved by J. C. le Blon (in coloured mezzotint) and Sir R. Strange.

Royal Collection, Windsor Castle. Repetitions or Copies. A. Royal Gallery, Dresden; purchased in Paris, 1744. B. (On a smaller scale.) The Earl of Clarendon, The Grove. Formerly in Charles I.'s collection.

C. The Louvre, Paris. (Smaller, with one dog only.)D. Earl of Pembroke, Wilton House. E. Duke of Richmond, Goodwood.

F. W. Ralph Bankes, Esq., Kingston Lacy, Dorset.

43 The Five Children of Charles I. with a large dog. Signed, "Anton: Van Dyck Eques Fecit 1637." Formerly hung in the breakfast-chamber, Whitehall. Collection: James II. Purchased from the Earl of Portmore's collection by George III. for £500. Exhibited, B.I., 1820, 1834; S.K., 1866; R.A., 1900. Engraved in mezzotint, 1683, published by Alexander Browne; also by Baron and Sir R. Royal Collection, Windsor Castle.

Repetition. Royal Gallery, Berlin.
Copies. A. Marquess of Exeter, Burghley.

B. Viscount Cobham, Hagley C. Duke of Richmond, Goodwood.

D. Lord Clifford of Chudleigh, Ugbrooke.

E. (Upper part only.) National Portrait Gallery. (Formerly in Paris.)

F. Formerly in the collection of Sir George Broke-Middleton. Exhibited, Leeds, 1868 (smaller size).

G. Formerly in the collection of Lord Bayning, Honingham. Exhibited, B.I., 1865.

H. Sir Reginald Graham, Bart., Norton Conyers.

44 Charles II. as a Bov. Standing, full length, in armour. Perhaps presented by Henrietta Maria to her sister Elizabeth, Queen of Spain. Collection: Philip IV., from the old palace at Madrid. Engraved by W. Hollar, 1649. Prado Gallery, Madrid. Repetitions. A. Duke of Portland, Welbeck Abbey. B. Royal Collection, Windsor Castle. Exhibited, B.I., 1829, 1834; R.A., 1883.
C. Duke of Rutland, Belvoir Castle.

Copy. Earl Spencer, Althorp, and others.

- Mary, Princess of Orange. Eldest daughter of Charles I. and Henrietta Maria. Full-length standing figure, in blue satin dress. Exhibited, B.I., 1843; R.A., 1900.

  Earl of Normanton, Somerley.
- Mary, Princess of Orange, Full-length standing portrait. Painted in 1641. Engraved by W. Faithorne (bust only). Exhibited, B.I., 1853. Earl of Craven, Combe Abbey.
- (?) ELIZABETH, DAUGHTER OF CHARLES I. Bust, in blue dress. Exhibited, S.K., 1866. Duke of Northumberland, Syon House.
- WILLIAM II., PRINCE OF ORANGE, AND MARY, DAUGHTER OF CHARLES I. Full-length standing figures in one portrait. Painted at the time of their marriage in May, Formerly in the Musée National at The Hague, 1808. Ryksmuseum, Amsterdam.

WILLIAM II., PRINCE OF ORANGE, as a boy. Drawing (black chalk). Collection of Mr. George Salting, London. Exhibited, R.A., 1900.

CHARLES LOUIS, ELECTOR PALATINE (born 1617, died 1680, created K.G.,), and RUPERT, PRINCE OF BAVARIA (born 1619, died 1682), second and third sons of Frederick, FRINCE OF BAYARIA (DOTH 1019), second and third some of National Elector Palatine and King of Bohemia, and Elizabeth, daughter of James I. Half length, in armour, in one portrait. Was in Charles I.'s collection. Collection: Louis XIV. In 1710 at Versailles, in the grands appartements; in 1741, moved to the Salon d'Apollon in the Louvre. Engraved separately by J. Meyssens.

The Louvre, Paris.

Repetition. Formerly in the collection of Lord Bayning, Honingham. Exhibited, B.I., 1820, 1865.

51 CHARLES LOUIS, ELECTOR PALATINE. Full-length standing figure, with order of the Garter. Exhibited, Manchester, 1857; S.K., 1866; R.A., 1876, as 'Prince Rupert.' Earl of Craven, Combe Abbey. Repetitions. A. Miss Bridgeman-Simpson, Bilton Hall, Rugby. Sold, 1898. B. To the knees only. Marquess of Bristol.

RUPERT, PRINCE OF BAVARIA. Full-length standing figure. S.K., 1866; R.A., 1876, as 'Prince Maurice.' Exhibited, Manchester, 1857; Earl of Craven, Combe Abbey. Repetition. Miss Bridgeman-Simpson, Bilton Hall, Rugby. Sold, 1898.

#### SECTION VI

#### PORTRAITS PAINTED IN ENGLAND

- 1 ARUNDEL, THOMAS HOWARD, EARL OF. Born 1585, died 1646, K.G. 1611. Earl Marshal, amateur and collector of works of art; commander of the army in Scotland, 1639. Seated figure, to the knees, holding the Jewel of the Garter. Collections: Duc d'Orléans, Robit; Duke of Bridgewater. Purchased in 1801. Exhibited, B.I., 1820; R.A., 1876, 1890, 1900. Duke of Sutherland, Stafford House, London.
- 2 ARUNDEL, THOMAS HOWARD, EARL OF. Bust, in black silk dress, with the ribbon of the Garter. Engraved by Lucas Vorsterman.
- 3 ARUNDEL, THOMAS HOWARD, EARL OF. To the knees, standing figure, in armour, with his hand on the shoulder of his grandson, Thomas, eldest son of Henry Howard, Lord Maltravers, or perhaps the second son, Henry, afterwards sixth Duke of Norfolk. Painted in 1639. Exhibited, R.A., 1880; G.G., 1887; New Gallery, 1898; Antwerp, 1899; R.A., 1900.

  Repetitions. A. Newstead Abbey.

  P. Six Hamp Realizeful Repetitions of the larget of the lar
- B. Sir Henry Bedingfeld, Bart. (extended to full length). Exhibited, R.A., 1887.
  C. Engraved in Spain by M. S. Carmona as 'Don Alonso Perez de Guzman.'
  ARUNDEL, THOMAS HOWARD, EARL OF. Full-length standing figure, in armour. Formerly
- 4 ARUNDEL, THOMAS HOWARD, EARL OF. Full-length standing figure, in armour. Formerly in the collection of Lord Chancellor Clarendon.

  Earl of Clarendon, The Grove, Watford,
- 5 Arundel, Thomas Howard, Earl of. Bust, in armour. Exhibited, R.A., 1900. Engraved by W. Hollar, 1639, and another with alterations by W. Hollar, 1646.

  \*\*Duke of Norfolk, Arundel Castle.\*\*
- 6 ARUNDEL, THOMAS HOWARD, EARL OF, and ALETHEA TALBOT, HIS WIFE, daughter of Gilbert Talbot, seventh Earl of Shrewsbury. Died 1654. Seated figures at a table, on which is a globe; in the background a figure of Francis Junius, librarian to the Earl of Arundel. Engraved (without Junius) by L. Vorsterman.

  \*\*Duke of Norfolk, Arundel Castle.\*\*
  - Repetition. Collection of Lord Sackville, Knole.
- 7 ARUNDEL, THOMAS HOWARD, EARL OF, with his wife, Alethea Talbot, and their six sons: large family group. Drawn by Van Dyck, and completed in miniature by Philipp Fruytiers in 1642. Engraved by G. Vertue. Royal Collection, Windsor Castle. Repetition. A copy. Exhibited, S.K., 1866, by Viscount Stafford.
- ARUNDEL, ALETHEA TALBOT, COUNTESS OF. Half-length seated figure, in fur-lined cloak. Engraved by W. Hollar in 1646.
- 9 Arundel, Henry Frederick Howard, Earl of. Half length, in armour. Exhibited, R.A., 1880; G.G., 1887. Engraved by P. Lombart.

  \*Duke of Norfolk, Arundel Castle.\*
- IO ARUNDEL, HENRY FREDERICK, HOWARD, EARL OF. Second son of Thomas Howard, Earl of Arundel, and Alethea Talbot; born 1608, died 1652; married 1626, Elizabeth, daughter of Esme Stuart, Duke of Lenox. Half length, in black dress, as Lord Maltravers. Collection: General Craig, 1812, 85 guineas; Knight. Exhibited, New Gallery, 1898.

  \*\*Duke of Norfolk, Arundel Castle.\*\*
- A small portrait, evidently a copy after Van Dyck, is in the National Portrait Gallery.
- 12 ASHBURNHAM, FRANCES HOLLAND, FIRST WIFE OF JOHN. Died 1649.

Earl of Ashburnham, Ashburnham Place.

- 13 Aubigny, George Stuart, Lord D'. Second son of Esme, Duke of Lenox. Killed at
  - Edgehill, 1642.

    A portrait of "her father my Lord O'Bigni's picture, drawn by Vandyke," was bequeathed in 1702 by Frances Teresa, widow of his son Charles, Duke of Richmond and Lenox, to her husband's sister, Lady Catherine O'Brien.
  - A full-length portrait of a young man as a shepherd, in the collection of the Earl of Darnley at Cobham Hall, is supposed to represent Lord Aubigny, or else his elder brother James, Duke of Lenox.
  - A portrait of 'Lord Aubigny,' at three-quarter length, in armour, is given in a drawing in an illustrated copy of Clarendon's 'History' belonging to the Duke of Devonshire, in which it is stated that "the original is by Van Dyck."
- Aubigny, Catherine Howard, Lady d'. Daughter of Theophilus Howard, second Earl of Suffolk; married, in 1638, George Stuart, Lord d'Aubigny, and secondly, James Livingstone, Earl of Newburgh. Died in 1650. Half length, in pink dress, with a wreath of flowers. Probably the portrait of "Ye Lady O'Bignie, her mother, drawn by Vandyke," bequeathed in 1702 by Frances Teresa, Duchess of Richmond and Lenox, to her sister-in-law, Lady Catherine O'Brien, whose daughter Katherine, Baroness Clifton, married Edward, third Earl of Clarendon. Exhibited, R.A., 1900.

  Earl of Clarendon, The Grove, Watford.
  A portrait of 'Lady Aubigny' at three-quarter length, holding her skirt and pointing to a plant, is given in an illustrated copy of Clarendon's 'History' belonging to the Duke of Devonshire.
- 15 Aubigny, Catherine Howard, Lady D', and (?) Portland, Frances Stuart, Countess Of. Double portrait, half-length standing figures, in a garden. The portrait of Lady d'Aubigny, engraved alone, 1732, by A. Lommelin.
- Hermitage Gallery, St. Petersburg.

  16 Baltimore, Anne, Lady. Daughter of Thomas, first Lord Arundell of Wardour, and wife of Cecil Calvert, second Lord Baltimore.

  S.K., 1866.

  Lord Arundell, Wardour Castle.
- 17 (?) Barrymore, David Barry, Earl of. Born 1605, died 1642; married Alice Boyle, sister of the first Earl of Burlington. Exhibited, B.I., 1855, as 'Lieut.-Gen. Barry.'

  Duke of Devonshire, Chatsworth.
- 18 Basset, Sir Francis, M.P. for St. Ives. Died 1645. Full-length standing figure, in black dress. Exhibited, S.K., 1866. J. F. Basset, Esq., Tehidy, Cornwall.
- 19 BATH, HENRY BOURCHIER, EARL OF. Born 1593 (?), succeeded 1637, died 1654. Full-length standing figure, in black dress.

  H. Fane de Salis, Esq., Dawley Court.
- 20 Bath, Rachel, Countess of. Daughter of Francis Fane, Earl of Westmoreland.

  Married in 1638 to Henry Bourchier, Earl of Bath; re-married to Lionel Cranfield,
  Earl of Middlesex. Painted in 1636. H. Fane de Salis, Esq., Dawley Court.
  Repetition. Formerly in the collection of the Earl of Westmoreland, Apethorpe.
  A portrait of Rachel, Countess of Middlesex, was engraved by P. Lombart, but perhaps that of Anne, Countess of Middlesex.
- 21 BAYNING, PAUL, SECOND VISCOUNT. Born 1615, died 1638. Full-length standing figure, in black dress. From the collection of Lord Chancellor Clarendon. Exhibited, G.G., 1887.

  Earl of Home, Bothwell Castle.
- 22 Bayning, Paul, Second Viscount, and Penelope, his Wife, daughter of Sir Robert Naunton, afterwards married to Philip Herbert, fifth Earl of Pembroke.

  Earl of Crawford, Haigh Hall, Wigan.
- 23 Bedford, Francis Russell, Fourth Earl of. Born 1593, died 1641. Full-length standing figure, with a spaniel dog. Painted in 1636. Exhibited, B.I., 1815, 1820.

  Duke of Bedford, Woburn Abbey.
- 24 BEDFORD, WILLIAM RUSSELL, FIFTH EARL AND FIRST DUKE OF (born 1613, died 1700), together with George Digby, Second Earl of Bristol (born 1612, died 1677).

Full-length standing figures, Bedford in scarlet, Bristol in black. Was at Beaufort House, Chelsea, in possession of the Countess of Bristol, in 1679. Exhibited, G.G., 1887; Antwerp, 1899; R.A., 1900.

Earl Spencer, Althorp. Copy. Viscount Galway, Serlby Hall.

25 (?) Bedford, William Russell, Fifth Earl and First Duke of, and Anne Carr, his Wife, daughter of Robert Carr, Earl of Somerset (born 1615, died 1684). Double portrait, seated figures, he in black or gray dress, she in orange, holding cross. Doubtful. Earl of Pembroke, Wilton House.

26 Bedford, Anne Carr, Countess of. Full-length standing portrait, in white satin, with an Italian greyhound.
Duke of Bedford, Woburn Abbey.

27 BEDFORD, ANNE CARR, COUNTESS OF. Half length, in crimson silk. Exhibited, B.I., 1815, 1854. Earl Spencer, Althorp. Repetitions. A. Collection: J. Harman, 1844, £78, to Morant. B. The Louvre, Paris. Copy. Viscount Cobham, Hagley Hall.

28 Bedford, Anne Carr, Countess of. Half length, in blue silk, drawing on a glove. Engraved by P. Lombart. Exhibited, B.I., 1820; R.A., 1887.

Lord Leconfield, Petworth.

29 BELASYSE, JOHN, LORD. Second son of Henry Belasyse, Viscount Fauconberg. Born 1614; Lieutenant-General of the King's Forces; created Lord Belasyse, 1645; died 1689. In armour. Engraved by R. White.

Sir George Wombwell, Bart., Newburgh Park, Yorkshire.

30 BOLINGBROKE, CHILDREN OF THE FIRST EARL OF. The seven children of Oliver St. John, first Earl of Bolingbroke, and Elizabeth Paulet, his wife. 1. OLIVER ST. JOHN, Baron St. John, killed during the Civil War, 1642; 2. SIR PAULET ST. JOHN, K.B., died 1638; 3. Francis St. John, died young; 4. Anthony St. John; 5. Dorothy, married John Cary, afterwards Earl of Dover; 6. Elizabeth; 7. Barbara. Presented to John Parker, Lord Boringdon, by the Hon. Orme Paulet. Exhibited, S.K., 1866.

Earl of Morley, Saltram.

Bristol, George Digby, Second Earl of. See Bedford. Bristol, John Digby, First Earl of. See Van Dyck.

BUCKINGHAM, CATHERINE, DUCHESS OF. Daughter of Francis Manners, Earl of Rutland, widow of George Villiers, first Duke of Buckingham; re-married in 1635 to Randal MacDonnell, Marquess of Antrim; died 1649. Seated, at whole length, holding a miniature portrait of her husband, with her three children round her. I. GEORGE VILLIERS, second Duke of Buckingham; 2. Francis Villiers; 3. Mary Villiers, afterwards Duchess of Lenox. Collection: Blenheim Palace. Exhibited, R.A., 1885, 1900.

Baron Arnold de Forest.

Buckingham, George Villiers, Second Duke of (born 1628, died 1687), and Villiers, Francis, his brother, born 1629, killed during the Civil War in 1648. Full-length standing figures. Painted for Charles I. in 1635. Sold to Mr. Kinnersley, 1649, for £50; recovered in 1660. Exhibited, B.I., 1820, 1831, 1834; S.K., 1866; R.A., 1871; Grafton Gallery, 1895; R.A., 1900. Engraved in mezzotint by J. McArdell.

Royal Collection, Windsor Castle.

Repetition. Earl of Warwick, Warwick Castle.
Copy. A. Viscount Galway, Serlby Hall.
B. Hampton Court, by William Hanneman.
Drawing for Francis Villiers, in the British Museum.

33 Burlington, Richard Boyle, First Earl of. Afterwards second Earl of Cork. Born 1612, died 1697. Half length, in yellow dress and black cloak. Formerly at Chiswick. Exhibited, R.A., 1876; G.G., 1887. Duke of Devonshire, Chatsworth.

34 Burlington, Elizabeth, Countess of. Daughter of Henry Clifford, Earl of Cumberland,

and married, 1635, to Richard, first Earl of Burlington. Half length, in orange silk, with a blue scarf, in the act of plucking an orange. Formerly at Chiswick. Exhibited, G.G., 1887.

Duke of Devonshire, Chatsworth.

- 35 CARLISLE, LUCY, COUNTESS OF. Daughter of Henry Percy, Earl of Northumberland, and wife of James Hay, first Earl of Carlisle. Born 1600, married 1617, died 1660. Three-quarter length, in orange silk dress with fur tippet, at a fountain. Exhibited, B.I., 1820. Engraved by P. Lombart. Lord Leconfield, Petworth. Repetitions. A. Duke of Northumberland, Syon House. B. Earl of Dysart, Ham House.
- 36 CARLISLE, LUCY, COUNTESS OF. Full-length standing figure, in a figured silk robe. Collections: Lord Wharton; James West. Engraved by P. van Gunst.
- 37 (?) CARLISLE, LUCY, COUNTESS OF. Full-length standing figure. Painted about 1639. Not mentioned in the Royal Collection before 1821. Exhibited, B.I., 1820; R.A., 1871. Royal Collection, Windsor Castle.
- 38 Carlisle, Lucy, Countess of, and her Sister Dorothy, Countess of Leicester.

  Double portrait, seated figures in a garden, with flowers. Collections: Earl of Leicester, Penshurst; Horace Walpole and Earl Waldegrave, Strawberry Hill, 1842. Exhibited, S.K., 1868; R.A., 1892, 1900.

  Charles Morrison, Esq., Basildon Park, Berkshire.
- 39 CARLISLE, JAMES HAV, SECOND EARL OF. Succeeded 1636, died 1660. Full-length standing figure, in black dress. Exhibited, Manchester, 1857; S.K., 1866; Leeds, 1868; G.G., 1887; Antwerp, 1899; R.A., 1900. Viscount Cobham, Hagley Hall.
- 40 CARLISLE, MARGARET, COUNTESS OF. Daughter of Francis Russell, fourth Earl of Bedford, and wife of James Hay, second Earl of Carlisle, after whose death she re-married Edward Montague, Earl of Manchester. Seated figure, three-quarter length, in red dress, with her niece standing by her. Exhibited, G.G., 1887; R.A., 1900. Engraved by P. Lombart. Duke of Devonshire, Devonshire House.
- 41 CARNARVON, ROBERT DORMER, EARL OF. Killed in the Civil Wars, 1643. To the knees, in yellow satin dress. Adapted from the large picture of the Pembroke family at Wilton House.

  Repetition. Earl of Pembroke, Wilton House. Engraved by B. Baron.
- 42 CARNARVON, ROBERT DORMER, EARL OF, AND ANNE SOPHIA, HIS WIFE. Double portrait.

  \*\*Marquess of Bath, Longleat.\*\*
- 43 CARNARVON, ANNE SOPHIA, COUNTESS OF. Daughter of Philip Herbert, fourth Earl of Pembroke by his first wife, Susan Vere. Married in 1625 to Robert Dormer, Earl of Carnarvon. Half length, in blue silk. Exhibited, G.G., 1887.
- Earl of Carnarvon, Highelere.

  44 (?) CARNARVON, ANNE SOPHIA, COUNTESS OF. In white satin, with a wreath of flowers.

  Earl of Verulam, Gorhambury.
  - CARNARVON, ANNE SOPHIA, COUNTESS OF. See PEMBROKE, WHARTON.
- 45 CARY, MARGARET. Daughter of Sir Thomas Smith, of Parson's Green. Married first to Thomas Cary, second son of Robert, Earl of Monmouth, who died 1634, and secondly to Sir Edward Herbert. Full-length standing figure, in white satin dress. Duke of Bedford, Woburn Abbey.
- 46 CARY, MARGARET. Daughter of Sir Thomas Smith, of Parson's Green, and wife of Thomas Cary. Full-length standing figure, in blue silk. Collections: Lord Wharton; Sir Robert Walpole; Horace Walpole and Earl Waldegrave, Strawberry Hill, 1842, £78 15s.; Col. Kemeys-Tynte. Exhibited, G.G., 1887. Engraved by Pieter van Gunst; (head only) by W. Faithorne.

  Hon. Mrs. Trollope, Crowcombe Court, Somersetshire.
- 47 (?) Cary, Margaret. Three-quarter length, in blue silk, with a basket of flowers.

  Viscount Cobham, Hagley Hall.

48 Cary, Philadelphia and Elizabeth. Daughters and co-heiresses of Thomas Cary and Margaret Smith, and nieces to Sir Thomas and Philadelphia Wharton. Philadelphia, born in 1631, married Sir Henry Lyttelton. Elizabeth, born in 1632, married John Mordaunt, afterwards Viscount Mordaunt of Avalon. erroneously described as the daughters of Philip, Lord Wharton. Double portrait. Full-length standing figures. Painted in 1640 for Lord Wharton. Formerly at Winchendon and Wooburn, Buckinghamshire. Purchased from the Duke of Wharton's collection, about 1725, by Sir Robert Walpole, and purchased from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved Hermitage Gallery, St. Petersburg. by Pieter van Gunst.

CASTLEHAVEN, ELIZABETH, COUNTESS OF. Daughter of Benedict Barnham, and wife of Mervyn Touchet, Earl of Castlehaven. Half length, in red and green dress. Engraved by P. Lombart. Earl of Pembroke, Wilton House.

50 CAVENDISH, CHARLES. Half length, in black dress slashed with white. Second son of William, second Earl of Devonshire, and Christian Bruce, his wife. Born 1620; killed during the Civil Wars in 1643. Exhibited, G.G., 1887; Antwerp, 1899; Duke of Devonshire, Devonshire House. R.A., 1900. Repetition. Extended to full length. Duke of Portland, Welbeck Abbey. Exhibited, Manchester, 1857.

51 CHALONER, THOMAS. Born 1595 at Steeple Claydon, Buckinghamshire; M.P.; in 1648 was one of the Judges at the trial of Charles I. and signed the death warrant. Exiled at the Restoration, and died in 1661. Formerly in the collection of Sir Robert Walpole. Purchased from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved in mezzotint by R. Earlom.

Hermitage Gallery, St. Petersburg. 52 Chaworth, Patrick, Viscount. Full-length standing figure, in buff coat and breastplate. Collection: Lord Wharton. Engraved by Pieter van Gunst. This is
called on the engraving "Patricius, Lord Viscount Chaworth, who took to wife
the Lady Grace, sister to John, late Duke of Rutland," but this Viscount
Chaworth was born in 1635. It may represent his father, John, Viscount Chaworth,

who died about 1645. Duke of Rutland, Belvoir Castle.

53 CHESTERFIELD, CATHERINE, COUNTESS OF. Daughter of Thomas, Lord Wotton of Marley; married to Henry, Lord Stanhope, who died 1634. Governess to Mary, Princess of Orange. Created Countess of Chesterfield in her own right, 1660. Full-length standing figure, leaning on a bank. Painted in 1636. Collections: Lord Wharton; Sir Robert Walpole. Exhibited, R.A., 1876. Engraved by Pieter van Gunst. Earl of Radnor, Longford Castle.

Repetition. Half length. Earl of Chesterfield, now Earl of Carnarvon, Bretby. CHESTERFIELD, CATHERINE, COUNTESS OF. Half-length, in crimson silk dress. Collection:

Blenheim Palace. Repetition. Duke of Grafton, Euston Hall, dated 1639.

CLANBRASSIL, ANNE, COUNTESS OF. Daughter of Henry Cary, Earl of Monmouth; married, first to James Hamilton, Esq.; second to Robert Maxwell, Viscount Clandeboye, created Earl of Clanbrassil in 1647. Painted in 1636. Full-length standing figure, in a blue dress. Formerly at Buckingham House. Bought at Christie's, 1778, for £58 16s., by the Earl of Denbigh. Exhibited, B.I., 1824; R.A., 1875, 1900.

Earl of Denbigh, Newnham Paddox.

56 CLEVELAND, THOMAS WENTWORTH, FIRST EARL OF. Born 1591, created Earl of Cleveland 1625, died 1667. Full-length standing figure, in black dress. Painted in 1636, at Earl of Verulam, Gorhambury. the age of forty-four. Exhibited, S.K., 1866.

57 CLEVELAND, THOMAS WENTWORTH, FIRST EARL OF, WITH ANNE, HIS WIFE, daughter of Sir John Crofts, who died in 1638, and THEIR DAUGHTER ANNE, afterwards wife of Lord Lovelace. Exhibited, B.I., 1845, 1863; R.A., 1881.

Earl of Strafford, Wrotham Park.

- 58 Cranborne, Charles Cecil, Viscount. Eldest son of William Cecil, second Earl of Salisbury; born 1626, died 1660. Marquess of Salisbury, Hatfield House.
- 59 CRANBORNE, DIANA, VISCOUNTESS. Daughter of James Maxwell, Earl of Dirleton; married in 1639 to Charles, Viscount Cranborne. Marquess of Salisbury, Hatfield House.
- 60 CRANE, SIR FRANCIS. Manager of the tapestry manufactory at Mortlake.
  Drawing. Print Room, British Museum.
  - DALKEITH, ANNE, LADY. See KILLIGREW, KIRKE, MORTON.
- 61 Danby, Henry Danvers, Earl of. Born 1573; created Earl of Danby, 1626, and K.G., 1633; died 1644. Stepson to Sir Edmund Cary. Full-length standing figure, in Garter robes. Presented by Sir John Danvers to Sir Robert Walpole, and purchased in 1779 from Houghton Hall for the Empress Catherine II. of Russia. Engraved in mezzotint by Valentine Green. Hermitage Gallery, St. Petersburg. Repetition. A. Countess of Stamford, Dunham Massey. Exhibited, Manchester, 1857.

  B. T. F. Vernon Wentworth, Esq., Wentworth Castle. Exhibited, S.K., 1866.
- 62 DANBY, HENRY DANVERS, EARL OF. In black dress.
- DANBY, HENRY DANVERS, EARL OF. In black dress.

  Duke of Hamilton, Hamilton Palace.
- 63 DE LA WARR, ISABELLA, LADY. Daughter of Sir Thomas Edmunds, and widow of Henry, fourth Lord De la Warr. Full-length standing figure, in white satin dress. Exhibited, B.I., 1844; S.K., 1868; G.G., 1887. Earl De la Warr, Buckhurst.
- 64 Denbigh, William Feilding, First Earl of. Born 1582, died 1643. Married Susan Villiers, sister of the Duke of Buckingham. Full-length standing figure, in red dress, by a palm tree, with an Indian servant. Exhibited, R.A., 1873; G.G., 1887. Duke of Hamilton, Hamilton Palace. Copy (head only). Earl of Denbigh, Newnham Paddox.
- 65 Derby, James Stanley, Seventh Earl of. Born 1596, known as 'Lord Strange,' beheaded 1651. Full-length standing figure, in black dress, by the sea-coast. Exhibited, S.K., 1866.

  Earl of Derby, Knowsley.
- 66 Derby, James Stanley, Seventh Earl of, and his Wife, Charlotte de la Tremouille, daughter of Claude, Duc de Thouars; married in 1626. She was famous for the defence of Lathom House in 1644 and the Isle of Man in 1651. With their Daughter Catherine, afterwards married to William Pierrepoint, Marquess of Dorchester. Triple portrait, full-length standing figures. Exhibited, B.I., 1820, 1860; R.A., 1878, 1900. Earl of Clarendon, The Grove, Watford. Copies. Busts of the Earl and Countess. Earl of Derby, Knowsley Park. Exhibited, Manchester, 1857; S.K., 1866; R.A., 1900.
- 67 DEVONSHIRE, CHRISTIAN, COUNTESS OF. Daughter of Edward Bruce, Lord Kinloss; married, 1608, to William Cavendish, second Earl of Devonshire. Full-length standing figure, in black silk. Died 1674. Collection: Marquess of Ailesbury, Savernake. Exhibited, B.I., 1831; R.A., 1881; Antwerp, 1899, as 'Lady Ritchie.'

  M. Ferdinand Bischoffsheim, Paris.

  Drawing. Collection: Mr. J. P. Heseltine. Exhibited, Antwerp, 1899; R.A.,
- 68 DEVONSHIRE, WILLIAM CAVENDISH, THIRD EARL OF. Born 1617, succeeded 1628, died 1684. Full-length standing figure, in black dress.

  Duke of Devonshire, Chatsworth.
- 69 Devonshire, Elizabeth, Countess of. Daughter of William Cecil, second Earl of Salisbury, married in 1639 to William Cavendish, third Earl of Devonshire. Fulllength standing figure, in dark blue-green satin, one foot on a step. Duke of Devonshire, Chatsworth.
- 70 Devonshire, Elizabeth, Countess of. Half length, in white dress with blue ribbons. Exhibited, B.I., 1820; R.A., 1873, 1887. Engraved by P. Lombart. Lord Leconfield, Petworth.

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- 71 Digby, Sir Kenelm. Born 1603, died 1665. Half length, seated, in black dress, at a table on which is an armillary sphere inscribed, 'Impavidum Ferient.' Collection: James II. Exhibited, B.I., 1820, 1834; S.K., 1866. Engraved by R. van Voerst for the original edition of the 'Iconographie.' Royal Collection, Windsor Castle. Repetition. Lord Sackville, Knole. Exhibited, R.A., 1900. Copies. In miniature, by Peter Oliver. A. Captain Holford, Strawberry Hill, from Dorchester House.

  B. G. D. Wingfield Digby, Esq., Sherborne Castle.
- 72 DIGBY, SIR KENELM. Three-quarter length, in black dress, with a beard.
- 73 DIGBY, SIR KENELM. Half length, with a sunflower. Exhibited, Leeds, 1868; R.A., 1888. Collection: Sir Stephen Glynne.
  - William Gladstone, Esq., Hawarden Castle.
    Repetition. Duke of Grafton, Euston.
- 74 Digby, Sir Kenelm. To the knees, in armour. Collection: R. Vernon, 1877.

  National Portrait Gallery.
- DIGBY, SIR KENELM, WITH HIS WIFE, VENETIA, AND THEIR TWO SONS, KENELM AND JOHN DIGBY. Family picture. Half-length seated figures. Exhibited, S.K., 1866; Leeds, 1868.
   G. D. Wingfield Digby, Esq., Sherborne, Dorset. Repetition. Duke of Portland, Welbeck Abbey.
   Copy. In miniature, by Peter Oliver. Formerly at Strawberry Hill, now in the collection of Baroness Burdett-Coutts.
- 76 Digby, Venetia, Lady. Daughter of Sir Edward Stanley, and wife of Sir Kenelm Digby. Died 1633. Full-length seated figure, with allegorical attributes as 'Prudence.' Collection: James II. Exhibited, B.I., 1820, 1834; S.K., 1866. Royal Collection, Windsor Castle.
- 77 Dorset, Edward Sackville, Fourth Earl of. Born 1590, died 1652. Full-length standing figure, in red and gold dress. Exhibited, R.A., 1873; Antwerp, 1899; R.A., 1900.

  Lord Sackville, Knole, Kent. Copies. Half length. A. Earl of Chichester, Stanmer.

  B. R. Booth, Esq., Glendon Hall. Exhibited, G.G., 1887.
- 78 DORSET, FRANCES, COUNTESS OF. Daughter of Lionel Cranfield, first Earl of Middlesex; married, about 1638, Richard Sackville, fifth Earl of Dorset. Full-length standing figure, in white satin dress. Exhibited, S.K., 1866; R.A., 1873, 1900.

  Lord Sackville, Knole, Kent.
  - Repetition. A. Royal Collection, Windsor Castle. Exhibited, B.I., 1820, 1834. B. Duke of Devonshire, Compton Place, Eastbourne.
- 79 Exeter, Frances, Countess of. Daughter of William Brydges, Lord Chandos, and wife, first, of Sir Thomas Smith, of Parson's Green; second, of William Cecil, first Earl of Exeter. Seated figure, in widow's robes. Collections: Horace Walpole, Strawberry Hill, 1842, 17 guineas, to Thane; Col. Cunningham, 1876.

  Drawing. Print Room, British Museum.
- 80 FALKLAND, LUCIUS CARY, VISCOUNT. Half length, in black dress slashed with white.

  Exhibited, Antwerp, 1899; R.A., 1900. Perhaps painted by Adriaen Hanneman.

  Duke of Devonshire, Devonshire House.
- 81 Finch, John, Lord. Speaker of the House of Commons and Chief Justice of the Common Pleas, Lord Keeper of the Great Seal; died 1660. Seated figure, three-quarter length, in black and gold robes. Painted in 1637. Collection: Duke of Cleveland. Exhibited, G.G., 1887. Lord Barnard, Raby Castle.
- 82 Gentileschi, Orazio. Painter.
  Drawing. Print Room, British Museum. Engraved by L. Vorsterman.
- 83 GOODWIN, ARTHUR. Of Winchendon, Bucks, M.P. Died 1642. Father of Jane, second wife of Philip, Lord Wharton. Full-length standing figure, in brown

and yellow. Collections: Lord Wharton; Duke of Wharton; Sir Robert Walpole who presented it to the Duke of Devonshire. Exhibited, Antwerp, 1899. Engraved by Pieter van Gunst.

\*\*Duke of Devonshire, Chatsworth.\*\*

84 GOODWIN, JANE WENMAN, WIFE OF ARTHUR. Daughter of Richard, Viscount Wenman, wife of Arthur Goodwin, M.P., of Winchendon, Buckinghamshire, and mother of Jane, second wife of Philip, Lord Wharton. Half length, holding a tulip. Painted in 1639 for Lord Wharton. Formerly at Winchendon and Woodburn, Buckinghamshire; purchased with others from the Duke of Wharton's collection, about 1725, by Lord Wharton, and purchased in 1779 from Houghton Hall for the Empress Catherine II. of Russia. Engraved in mezzotint by J. Boydell.

Hermitage Gallery, St. Petersburg.

85 GORING, GEORGE, LORD. Eldest son of George Goring, Earl of Norwich. Born 1608, died 1657. Commander of the Horse during the Civil Wars. Half length, in armour. Earl of Clarendon, The Grove.

86 GORING, GEORGE, LORD. See NEWPORT.

87 Grandison, William Villiers, Second Viscount. Son of Sir Edward Villiers and cousin to the Duke of Buckingham; born 1614; died of wounds received at the siege of Bristol in 1643. Full-length standing figure, in red dress and buff boots, holding a hat with large plume. Exhibited, B.I., 1815, 1852; G.G., 1887; R.A., 1900. Engraved by Pieter van Gunst.

Repetition. Earl of Clarendon, The Grove, Watford. Exhibited, S.K., 1866. Engraved by C. Picart.

88 Grandison, John (?) Villiers, Third Viscount. Perhaps John Villiers, who succeeded his brother, William, second Viscount Grandison, in 1643. Full-length standing figure, a red dress, with buff boots. Collection: R. Bright, Stocks Hall, Herts. Exhibited, Antwerp, 1899.

M. Jacob Herzog, Vienna.

89 HALTON, SIR WILLIAM, FIRST BART. Full-length standing figure, in black dress, a white spaniel at his feet. Mrs. Carleton Tufnell, 26, Lowndes Square, London.

90 Hamilton, James, Second Marquess, afterwards First Duke of. Born 1606; created K.G., 1630; sat as Commissioner to Scotland; created Duke, 1643; beheaded, 1649. Full-length standing figure, in armour, holding a bâton. Exhibited, R.A., 1873; G.G., 1887; R.A., 1900. Duke of Hamilton, Hamilton Palace. Repetition. Duke of Buccleuch, Montagu House. Exhibited, Manchester, 1857.

91 Hamilton, James, Second Marquess, Afterwards First Duke of. Full length, in black dress and the "habit of St. George," a black hat in his hand. Exhibited, B.I., 1824; R.A., 1873; G.G., 1887; R.A., 1900.

Earl of Denbigh, Newnham Paddox.

92 Hamilton, James, Second Marquess, afterwards First Duke of. Half-length standing figure, in white satin, with hunting suit. Collections: J. Harman, 1844, £252; Duke of Cleveland. Exhibited, G.G., 1887. Lord Barnard, Raby Castle.

93 Hamilton, Mary, Marchioness of. Daughter of William Feilding, first Earl of Denbigh; born 1613, died 1638. Full-length standing figure, in blue dress, with sables, a small dog by her. Exhibited, B.I., 1824; G.G., 1887; R.A., 1900.

Earl of Denbigh, Newnham Paddox.

94 Hamilton, Mary, Marchioness of. Exhibited, R.A., 1875.

Duke of Hamilton, Hamilton Palace.

95 Hanmer, Sir Thomas, Second Bart. Cup-bearer to Charles I. Three-quarter length, in black silk dress, with large cloak. Exhibited, B.I., 1855.

Sir Henry Bunbury, Bart., Barton Hall, Suffolk.

96 HERBERT, PENELOPE, LADY. Daughter of Sir Robert Naunton; born 1620; married, first, to Paul, Viscount Bayning; secondly, in 1639, to Philip, Lord Herbert, afterwards fifth Earl of Pembroke; died 1647. Half length, in crimson. Dukwich Gallery.

- 97 HERBERT, PENELOPE, LADY. Half length, in crimson, in the act of walking. Engraved by P. Lombart and W. Hollar. Earl of Carnarvon, Highelere.
- 98 HERBERT, PENELOPE, LADY. Full-length standing figure, in white satin.

  Earl of Pembroke, Wilton House.
- HOLLAND, HENRY RICH, FIRST EARL OF. Born 1590, beheaded 1649. Second son of Robert, first Earl of Warwick, and Penelope, daughter of Robert Devereux, Earl of Essex. Painted about 1635. Full-length standing figure, in buff jacket, crimson and scarlet hose, holding a plumed hat. Exhibited, Manchester, 1857; R.A., 1900. Engraved by W. Faithorne. Duke of Buccleuch, Montagu House, Whitehall. Repetitions. A. Lord Boston, Hedsor.
   B. Mrs. Meynell Ingram, Temple Newsam.
- 100 HOPTON, RALPH, LORD. Born 1598; afterwards Lieutenant-General in the king's army; created a peer 1643; died 1652. Full-length standing figure, in robes and order of the Bath, a hat in his hand.

  Lord Leconfield, Petworth.
- Melton Constable, Norfolk. Perhaps not original, but considered so in 1707.

  National Portrait Gallery.
- 102 HOWARD, MARY. Three-quarter length standing figure, in orange and white dress. Collection: Earl of Clarendon. Exhibited, G.G., 1887.
- Earl of Home, Bothwell Castle.

  103 · Huntly, George Gordon, Second Marquess of. Beheaded 1649. Full-length standing figure, in red dress, cuirass, and buff boots. Exhibited, B.I., 1815; Manchester, 1857; S.K., 1868; R.A., 1900. Duke of Buccleuch, Montagu House, Whitehall. Repetition. Earl of Ancaster, Drummond Castle, Scotland.
- IO4 JERMYN, HENRY, afterwards created Baron Jermyn, 1643, and Earl of St. Albans, 1660. Full-length standing figure.
- Wyndham Rushbrooke, Esq., Rushbrooke Hall, Suffolk.

  105 Jones, Inigo. Celebrated architect. To the waist, in a black cap. Formerly in the possession of his nephew, John Webb, and obtained from that family by Sir Robert Walpole. Purchased with others from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved in mezzotint by Valentine Green.
  - Drawing. Grand-Ducal Castle, Weimar. A similar portrait engraved by Robert van Voerst in London for the original issue of the 'Iconographie,' probably from the drawing in the collection of the Duke of Devonshire at Chatsworth. There are many repetitions or copies of this portrait in private collections in England; one also is in the National Portrait Gallery.
- 106 KILLIGREW, THOMAS. Born 1611, died 1682. Three-quarter length, in crimson silk, his hand on the head of a large dog. Collection: Sir Peter Lely. Exhibited, G.G., 1887. Duke of Devonshire, Chatsworth. Copies. A. National Portrait Gallery. B. Duke of Richmond, Goodwood.
- C. Duke of St. Albans, Bestwood. Collection: Marquis du Lau, 1871.

  KILLIGREW, THOMAS, AND CAREW, THOMAS. Seated figures. Signed, "A. Van Dyck, 1638." Purchased by Frederick, Prince of Wales, from Mr. Bagnols. Exhibited, B.I., 1820, 1834; Manchester, 1857; S.K., 1866; R.A., 1871; G.G., 1887; Antwerp, 1899; R.A., 1900.

  Royal Collection, Windsor Castle.
- 108 KILLIGREW, CECILIA, WIFE OF THOMAS, and daughter of Sir John Crofts. Died 1654.
  Maid of honour to Henrietta Maria. Bust, in light dress, with sable tippet.
  Exhibited, S.K., 1866; and then in the collection of Mr. R. H. Cheney.
- (?) KILLIGREW, CECILIA, WIFE OF THOMAS, AND DALKEITH, ANNE, LADY. Double portrait.

  Seated figures, in a garden. Known as 'Mrs. Killigrew and Mrs. Morton.'

  Earl of Pembroke, Wilton House.

Repetition. Duke of Marlborough, Blenheim Palace.

- KILLIGREW, SIR WILLIAM. Three-quarter length, in black silk dress. Painted in 1638.

  Collections: Sir Peter Lely, 1680; W. H. Carpenter. Exhibited, Manchester, Duke of Newcastle, Clumber. 1857; G.G., 1887.
- KINNOULL, GEORGE HAY, SECOND EARL OF. Captain of the Yeomen of the Guard. Died 1644. Full-length standing figure, in armour, holding a bâton. Exhibited, R.A., 1900. Earl of Clarendon, The Grove, Watford.
- 112 Kirke, Anne, Wife of George. Daughter of Sir Robert and sister of Thomas Killigrew; Lady-in-waiting to Henrietta Maria. Full-length standing figure, in amber satin, a small dog by her. "Bought by the Earl of Kent, 1682, out of Sir P. Lely's collection." Exhibited, B.I., 1815; Manchester, 1857; R.A., 1873; G.G., 1887; R.A., 1900.

  Earl Cowper, Panshanger.
- KIRKE, ANNE, WIFE OF GEORGE, AND DALKEITH, ANNE, LADY. Double portrait. Seated II3 figures, in a garden. Engraved by J. Gronsveldt.

Hermitage Gallery, St. Petersburg.

- LANIER, NICHOLAS, as David playing the harp before Saul. Painted for Charles I.; 114 mentioned by Bellori.
- II5 LAUD, WILLIAM. Archbishop of Canterbury; beheaded 1645. Collection: Sir Robert Walpole. Purchased with others from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved by W. Hollar, 1640, and J. Watson. Hermitage Gallery, St. Petersburg. Repetitions. A. Lambeth Palace. Exhibited, B.I., 1820; S.K., 1866. B. Earl Fitzwilliam, Wentworth Woodhouse. Exhibited, R.A., 1875, 1900. C. Duke of Portland, Welbeck Abbey. Exhibited, Manchester, 1857.
  Copies. A. St. John's College, Oxford. Exhibited, Stuart Exhibition, 1889. B. National Portrait Gallery (from Lord Lyndhurst's collection).
- 116 Leicester, Dorothy, Countess of. Daughter of Henry Percy, ninth Earl of North-umberland. Seated figure, to the knees, in blue and white dress. Exhibited, B.I., 1820.

  Lord Leconfield, Petworth. See also Carlisle, Lucy, Countess of.
- Exhibited, B.I., 1824; Manchester, 1857; S.K., LEICESTER, DOROTHY, COUNTESS OF. Earl Spencer, Althorp. 1866.
- LEMON, MARGARET. Half length. Collection: James II. Engraved by W. Hollar, 118 Royal Collection, Hampton Court. 1646.
- Lemon, Margaret. Three-quarter length, holding a bunch of roses. Engraved by A. Lommelin. Earl Spencer, Althorp. 119
- Lemon, Margaret, as 'Judith' holding a sword. Collection: Earl Waldegrave. T 20
- Lenox, James Stuart, Duke of. Born 1612; created Duke of Richmond in 1641; died 1655. Half length. Painted as 'Paris,' in white shirt, holding an apple (or pear). Collection: Louis XIV. Etched by N. Masson for Guiffrey's 'Vandyck.' The Louvre, Paris. Repetitions. A. Marquess of Bristol, London. Exhibited, B.I., 1854; G.G., 1887; R.A., 1875, 1891, 1900. B. General Pole-Carew, Antony, Cornwall. Exhibited, S.K., 1866.
- 122 Lenox, James, Duke of. Full-length standing figure, in the "habit of St. George." Exhibited, B.I., 1846; Manchester, 1857; R.A., 1872, 1900.

  Duke of Buccleuch, Montagu House, Whitehall.

A. Earl of Leicester, Holkham. Exhibited, R.A., 1899, 1894.

Repetitions. A. Earl of Leicester, Holkham B. Earl of Ashburnham, Ashburnham Place.

C. Earl of Carlisle, Castle Howard.

D. Earl of Clarendon, The Grove. Exhibited, B.I., 1861.

- 123 LENOX, JAMES, DUKE OF. Full-length standing figure, in black dress, his hand on the head of a greyhound. Collection: Lord Methuen. Exhibited, B.I., 1835; R.A., 1877.

  Marquand Collection, Metropolitan Art Museum, New York. Repetitions. A. Earl of Darnley, Cobham Hall. B. Earl of Denbigh, Newnham Paddox. Exhibited, R.A., 1875, 1900. C. Earl of Craven, Combe Abbey.
  - D. Earl of Dysart, Ham House.
  - E. Earl of Verulam, Gorhambury (to the knees only).
- 124 Lenox, James, Duke of. Full length, in black dress and gray mantle. Earl of Pembroke, Wilton House. LENOX, JAMES, DUKE OF. Full-length standing figure, as a shepherd. (Perhaps a portrait Earl of Darnley, Cobham Hall.
  - of his brother, George Stuart, Lord Aubigny.) 126 Lenox, James, Duke of. Seated figure, in white shirt and red mantle, a greyhound at his knee.

    Lord de L'Isle and Dudley, Penshurst.
  - 127 Lenox, Mary, Duchess of. Daughter of George Villiers, first Duke of Buckingham, and married, first to Charles, Lord Herbert, and secondly to James, Duke of Lenox. Died 1685. Full-length standing figure, in blue dress, taking a glove from a salver held by a dwarf attendant. Exhibited, B.I., 1824; R.A., 1875, 1900.
    - Earl of Denbigh, Newnham Paddox. A. Earl of Pembroke, Wilton House. Repetitions. B. Duke of Marlborough, Blenheim Palace. Sold, 1886. C. (Perhaps a different picture.) Earl of Ashburnham, Ashburnham Place.
  - 128 Lenox, Mary, Duchess of. Full-length standing figure, in white satin, with her son as 'Cupid.' Formerly in the collection of the Duke of Hamilton, Hamilton Palace.
  - 129 Lenox, Mary, Duchess of. Full-length seated figure, in white satin, as 'St. Agnes' with a lamb. Exhibited, B.I., 1820, 1834; R.A., 1871.
    - Royal Collection, Windsor Castle. Repetitions. A. Earl of Craven, Combe Abbey. B. Earl of Carlisle, Castle Howard. Copy. Earl Spencer, Althorp.
  - 130 Lenox, Mary, Duchess of. Half length, in blue silk, holding flowers. Engraved by Earl of Darnley. J. Meyssens, W. Hollar, J. van der Bruggen.
  - 131 LINDSEY, ROBERT BERTIE, FIRST EARL OF. Full-length standing figure, in armour. Earl of Lindsey, Uffington.
  - Repetition. Earl of Ancaster, Grimsthorpe Castle. LINDSEY, MONTAGUE BERTIE, SECOND EARL OF. Full-length standing figure, in crimson and red hose, holding a stick in right hand.

    Earl of Lindsey, Uffington. and red hose, holding a stick in right hand.
  - Repetition. Earl of Ancaster, Grimsthorpe Castle. 133 LITTLETON, SIR EDWARD. Chief Justice of the Common Pleas and Lord Keeper of the Privy Seal; created Lord Littleton of Mounslow; died 1645. Three-quarter length, in judge's robes. Engraved by W. Faithorne; in mezzotint, by R. Williams. Repetitions. A. Viscount Cobham, Hagley Hall.
    - B. Formerly in the collection of the Earl of Hardwicke, Wimpole. C. Earl of Home, Douglas Castle.
      - D. National Portrait Gallery. Formerly at Serjeant's Inn. It is uncertain where the original of this portrait is to be found.
  - 134 Massey, Major-General Edward. Governor of Gloucester, 1643. Whole length, in buff coat and armour. It is doubtful whether this fine portrait can be by Van Dyck. Exhibited, S.K., 1866; R.A., 1876; G.G., 1887.
  - j. F. Basset, Esq., Tehidy, Cornwall. MIDDLESEX, ANNE, COUNTESS OF. Daughter of James Brett of Hoby, and wife of James Cranfield, second Earl of Middlesex. Lord Leconfield, Petworth.
  - 136 Monmouth, Martha, Countess of. Daughter of Lionel Cranfield, Earl of Middlesex, 278

and wife of Henry Cary, Earl of Monmouth. Full-length standing figure, in yellow satin with blue girdle, flowers in her hands. Exhibited, R.A., 1876.

Earl of Radnor, Longford Castle.

Morton, Anne, Countess of. Daughter of Sir Edward Villiers, sister of Viscount Grandison, wife of Robert Douglas, Lord Dalkeith, afterwards ninth Earl of Morton. Half length. Exhibited, G.G., 1887. Earl Spencer, Althorp.

MORTON, ANNE, COUNTESS OF, as 'Lady Dalkeith.' See KIRKE.

Newcastle, William Cavendish, First Marquess, afterwards First Duke of. Born 1593, died 1676. Full-length standing figure, in black dress, holding hat. Exhibited, Manchester, 1857; R.A., 1883, 1900. Duke of Portland, Welbeck Abbey. Repetitions. A. Earl Spencer, Althorp. Exhibited, Manchester, 1857; S.K., 1866; Leeds, 1868; G.G., 1887. B. Earl of Clarendon, The Grove. Exhibited, B.I., 1846, 1861. C. Marquess of Exeter, Burghley House.

- NEWFORT, MOUNTJOY BLOUNT, EARL OF. Illegitimate son of Charles Blount, Earl of Devonshire, and Penelope, Lady Rich; created Lord Mountjoy, 1627, and Earl of Newport, 1628; died 1665. Full-length standing figure, in buff coat and cuirass, a bâton in his right hand. Collections: Newport, Earl of Bradford; Earl of Portarlington. Exhibited, R.A., 1878; G.G., 1887. Earl of Northbrook, Stratton Park.
- Newfort, Mountjoy, First Earl of, and Goring, George, Lord. Double portrait. Half-length figures, a page tying on Lord Goring's scarf. Was at Suffolk House in 1652 (R. Symonds). Exhibited, B.I., 1815. Lord Leconfield, Petworth. 140 Duke of Manchester, Kimbolton. Repetition.
- Newport, Anne, Countess of. Daughter of John, Lord Boteler of Bramfield, and wife of Mountjoy Blount, Earl of Newport. A portrait of this lady is mentioned: A. In Suffolk House, 1652 (R. Symonds). B. In Sir Peter Lely's sale, 1680.
- NORTHUMBERLAND, HENRY PERCY, EIGHTH EARL OF. Stated to have committed suicide in the Tower of London in 1585. Copied from an older picture for Algernon, tenth Earl of Northumberland. At Suffolk House, 1652 (R. Symonds). Lord Leconfield, Petworth.

NORTHUMBERLAND, HENRY PERCY, NINTH EARL OF. Imprisoned in the Tower on account of the Gunpowder Plot; died 1632. Three-quarter length seated figure, leaning his head on his arm at a table. Copied from an older picture. At Suffolk House in 1652 (R. Symonds). Lord Leconfield, Petworth.

NORTHUMBERLAND, ALGERNON PERCY, TENTH EARL OF. Born 1602; succeeded 1632; made K.G., 1635; appointed Lord High Admiral, 1637; died 1668. Full-length standing figure, in yellow dress, red breeches, and armour, his foot on an anchor. A naval engagement in the background. Collection: Earl of Essex. Exhibited, B.I., 1820; Manchester, 1857; S.K., 1866; R.A., 1878; G.G., 1887; R.A., 1900.

Duke of Northumberland, Alnwick Castle.

Copies. A. Duke of Northumberland, Alnwick Castle. B. Earl of Carlisle, Castle Howard (half length).

C. Duke of Bedford, Woburn Abbey (by Knapton).

D. Duke of Buccleuch, Dalkeith Palace.

- Northumberland, Algernon Percy, Tenth Earl of. At Suffolk House, 1652 (R. Symonds), "Half figure, holding upon an anchor, and ships in perspective."

  Duke of Northumberland, Alnwick Castle.
- 146 NORTHUMBERLAND, ALGERNON PERCY, TENTH EARL OF, WITH HIS WIFE, ANNE, daughter of William Cecil, second Earl of Salisbury (died 1637), AND THEIR DAUGHTER. Three-quarter length figures, to the knees; the Earl in black, the Countess in blue Lord Leconfield, Petworth. silk with rich jewels, and the child in white.

Repetitions. A. Marquess of Salisbury, Hatfield. Exhibited, B.I., 1815; S.K.,

1866; R.A., 1870.B. Duke of Manchester, Kimbolton. Exhibited, Manchester, 1857.

C. Duke of Northumberland, Alnwick Castle. Copies. A. Earl of Verulam, Gorhambury.

B. The Earl only. Earl Spencer, Althorp.C. Head of the Earl only, National Portrait Gallery.

147 OXFORD, DIANA, COUNTESS OF. Daughter of William Cecil, second Earl of Salisbury, and wife of Henry De Vere, tenth Earl of Oxford. Half length, in black dress, with flowers. From the royal château, El Pardo.

Prado Gallery, Madrid. Repetition. Countess of Stamford, Dunham Massey. Exhibited, Manchester, 1857.

148 PARR, THOMAS. "The old, very old man." Born 1483; died 1635. Painted from life by Van Dyck, and given by him to E. Jabach in London, after whose death it became the property of the painter, Hyacinthe Rigaud, at Paris. Royal Gallery, Dresden. Repetition, said to have been sent to Charles I., in 1632, and afterwards to have

been in the Palais Mazarin.

149 PEMBROKE, PHILIP HERBERT, FOURTH EARL OF, AND FIRST EARL OF MONTGOMERY. Born Chamberlain, 1630; died 1649. Three-quarter length, in black and white dress, and "habit of St. George"; wand of office and gold key. Exhibited, B.I., 1851; R.A., 1881; G.G., 1887. R.A., 1881; G.G., 1887.

150 PEMBROKE, PHILIP HERBERT, FOURTH EARL OF. Full-length standing figure, in armour, and large boots. Engraved by W. Hollar, 1642.

PEMBROKE, PHILIP HERBERT, FOURTH EARL OF. Full-length standing figure, in black, in the "habit of St. George." Exhibited, B.I., 1860. Earl of Clarendon, The Grove, Watford.

- 152 PEMBROKE, PHILIP HERBERT, FOURTH EARL OF, and his Family; a large group of ten ore, I think Therefore, Tookham Lean of George Clifford, Earl of Cumberland, and widow of Richard, Earl of Dorset; his eldest surviving son, CHARLES, LORD HERBERT, and his wife, MARY VILLIERS, daughter of the Duke of Buckingham, and afterwards Duchess of Lenox; his second surviving son, PHILIP HERBERT, AFTERWARDS FIFTH EARL OF PEMBROKE, and his wife, PENELOPE, daughter of Sir Robert Naunton, and widow of Viscount Bayning; his eldest daughter, Anne Sophia, and her husband, Robert Dormer, Earl of Carnarvon. Engraved by B. Baron.

  Earl of Pembroke, Wilton House.

  Copy (reduced). A. Probably by R. van Leemput. Hermitage Gallery, St. Petersburg.
  B. By T. Gainsborough, R.A. Collection. Viscount Clifden, 1898.
- 153 PEMBROKE, ANNE CLIFFORD, COUNTESS OF. Full-length standing figure, in green silk.

  Duke of Buccleuch, Dalkeith Palace.
- 154 PEMBROKE, ANNE CLIFFORD, COUNTESS OF. Half length, in red silk dress. Dulwich Gallery.
- 155 PEMBROKE, PHILIP HERBERT, FIFTH EARL OF, AND SECOND EARL OF MONTGOMERY. Born 1621; succeeded 1649; died 1669. Painted as Lord Herbert. Three-quarter length standing figure, in crimson dress and cuirass. Engraved by P. Lombart. Exhibited, Manchester, 1857; R.A., 1900. Earl of Pembroke, Wilton House. Repetitions. A. Dulwich Gallery. B. Earl of Verulam, Gorhambury. Copy. Viscount Galway, Serlby. Exhibited, R.A., 1900.

156 PEMBROKE, PHILIP HERBERT, FIFTH EARL OF, AND HIS SISTER, ANNE SOPHIA HERBERT, AFTERWARDS COUNTESS OF CARNARVON. Three-quarter length figures, the Countess seated, holding roses, Lord Herbert standing, with crimson coat, plucking roses.

	engraved by P. Lombart.  Exhibited, G.G., 1887. The figure of the Countries engraved by P. Lombart.  Duke of Devonshire, Chatsworth.
157	(2) Procy Stp Chaptes Died 1628. Half lenoth, in armour. Exhibited, B.I., 1815.
	Lora Leconjieta, Fetworth.
158	Percy, Henry, Lord. Created Lord Percy of Alnwick; Lord Chamberlain to Charles II.; died 1658. Half length, in black silk dress. Exhibited, B.I., 1815, 1822.
	Lord Leconfield, Petworth.  Copy. Earl Spencer, Althorp.
159	PETERPROPOUGH JOHN MORDAUNT, FIRST EARL OF, Created Earl, 1627. Full-length standing
- 37	figure, in red and gold military costume. Exhibited, R.A., 1877, 1900.  Mrs. Elrington Bisset, Lessundrum.
160	Proper Property Country of Daughter of William Howard, Lord Effingham.
100	Full-length standing figure, in light yellow satth dress, a leopard cub by her. Exhibited, R.A., 1877, 1900.  Mrs. Elrington Bisset, Lessundrum.
161	PORTER, ENDYMION. Three-quarter length, to the knees, in red and white doublet. Exhibited, B.I., 1864.  Earl of Mexborough, Methley Park.
162	PORTER, ENDYMION. Half length, in red silk dress. Exhibited, B.I., 1829. Formerly in the collection of the Earl of Hardwicke, Wimpole.
163	PORTER ENDYMION. Three-quarter length. Collection: Sir Thomas Phillipps, Bart.
	Purchased from the descendants of Endymion Porter.  Captain Fitzroy Fenwick, Thirlestane House, Cheltenham.
164	Papered Expression with his Wife Olivia, daughter of John, Lord Boteler of Bramfield,
·	AND THEIR THREE SONS. Collections: Sir Peter Lely; Duchess of Buckingham, 1720; Viscount Strangford; Rt. Hon. Henry Baillie.
	Miss Constance Ellen Baille.
165	PORTER, OLIVIA, WIFE OF ENDYMION. Half length, in blue silk dress, taking flowers from a table. Was at Suffolk House in 1652 (R. Symonds).
	Lord Leconneld, Petworth.
166	PORTER, OLIVIA, WIFE OF ENDYMION. Bust, with curling hair. Collection: Sir Thomas
	Phillipps, Bart. Purchased from the descendants of Endymion Porter.  Captain Fitzroy Fenwick, Thirlestane House, Cheltenham.
167	Party and Provided Weston First Fart of Diplomatist and Lord High Treasurer.
	Born 1577; created Baron Weston, 1628; K.G., 1630; and Earl of Portland, 1633; died 1635. Full-length standing figure, with wand and order of the
	Garter. Exhibited, S.K., 1866; G.G., 1887; R.A., 1891, 1900.  W. Ralph Bankes, Esg., Kingston Lacy, Dorsetshire.
	Repetition. A. Earl of Verulam, Gorhambury. Exhibited, B.I., 1865.
	B. Earl of Clarendon, The Grove, Wattord.
168	PORTLAND, RICHARD WESTON, FIRST EARL OF. Full-length standing figure, with wand and order of the Garter. First Lord of the Treasury, Downing Street, Whitehall
169	order of the Garter. Perhaps by D. Mytens. Duke of Bedford, Woburn Abbey
170	Garter. Engraved by W. Hollar, 1645, as 'Jerome' Weston.
171	PORTLAND, FRANCES STUART, WIFE OF JEROME WESTON, SECOND EARL OF. Third daughter of Esme Stuart, third Duke of Lenox; born 1617; married 1632
	died 1604. To the knees, in black dress, holding a fan. Inscribed "Aetat 28
	Anno 1639." Engraved at Antwerp by W. Hollar, 1645.  Grand-Ducal Gallery, Darmstadt
172	P) PORTLAND, FRANCES STUART, COUNTESS OF, Full-length standing figure.
	Viscount Coonum, Hugiey Huit
173	POULETT, ELIZABETH, LADY. Married, first to John, first Lord Poulett of Hinton St

George, who died 1649, and secondly to John Ashburnham. Full-length standing figure, in white satin dress. Exhibited, G.G., 1887.

Earl of Home, Bothwell Castle.

- 174 RICH, ANNE, LADY. Half length, in pink silk dress. Lord Leconfield, Petworth.
- 175 Rich, Anne, Lady. Daughter of William Cavendish, second Earl of Devonshire, and wife of Robert, Lord Rich, afterwards third Earl of Warwick. Married 1632; died 1638. Full-length standing figure, in black silk. Collections: Lord Wharton; Duke of Wharton; Earl of Hardwicke; Earl De Grey. Earl Cowper, Panshanger.
- 176 Rich, Isabella. Daughter of Henry Rich, first Earl of Holland, and afterwards wife of Sir James Thynne. Full length, playing a lute. Collections: Marquess of Breadalbane; Lady Elizabeth Pringle. Exhibited, R.A., 1877.

  Hon. Mrs. Robert Baillie-Hamilton, Langton, Dunse. Repetition. Marquess of Bath, Longleat.

177 RICH, ISABELLA. In blue and white. Collection: Earl of Clarendon.

Earl of Home, Bothwell Castle.

78 Rich, Isabella. Full length, in white satin, with a spaniel. Earl of Pembroke, Wilton House.

- 179 RICHMOND AND LENOX, FRANCES, DUCHESS OF. Daughter of Thomas, Lord Howard of Bindon, and widow of Lodovick Stuart, Duke of Richmond and Lenox. Died 1639. Painted in 1638. Full-length standing figure, in widow's dress, with a long staff. Exhibited, S.K., 1866; R.A., 1900. Marquess of Bath, Longleat.
- 180 Rivers, Catherine, Countess, daughter of William Parker, Lord Morley, and wife of John Savage, third Earl Rivers, and Elizabeth Thimbleby, daughter of Thomas Savage, Earl Rivers, and wife of Sir John Thimbleby, of Irnham, Lincoln. Double portrait. Seated figures, with a Cupid offering flowers.

  Earl Spencer, Althorp.

Repetitions. A. Duke of Manchester, Kimbolton.

B. Formerly in the collection of Lady Rokewode-Gage, Hengrave Hall. Sold, 1897.

- 181 ROGERS, RICHARD, (?) of Bryanston, Dorsetshire. Full-length figure, with a large dog. Formerly at Chiswick.

  Duke of Devonshire, Chatsworth.
- 182 SALISBURY, WILLIAM CECIL, SECOND EARL OF. Three-quarter length, in black dress and "habit of St. George."

  SMITH, MARGARET. See CARY.
- 183 SOUTHAMPTON, THOMAS WRIOTHESLEY, FOURTH EARL OF. Born 1607, died 1667. Full-length standing figure. Duke of Portland, Welbeck Abbey.
- 184 SOUTHAMPTON, RACHEL, COUNTESS OF. Daughter of Daniel de Massue, Seigneur de Ruvigny, widow of Elysée de Beaufeu, Seigneur de la Maisonfort, married in 1634 to Thomas Wriothesley, fourth Earl of Southampton. Born 1603, died 1640. Full-length seated figure, in blue silk, represented as 'Fortune in the clouds,' her hand on a crystal globe. Bought by Anthony, Earl of Kent in 1683 from Lord Darcy. Exhibited, B.I., 1815, 1851; Manchester, 1857; R.A., 1873; G.G., 1887. Engraved in mezzotint by J. McArdell.

  Repetitions. A. Duke of Portland, Welbeck Abbey.
  B. (With alterations.) Earl Spencer, Althorp. Exhibited, G.G., 1887; Antwerp, 1899. Copies. A. Duke of Bedford, Woburn Abbey (by Sir Peter Lely).
  B. On enamel, by J. Petitot. Duke of Devonshire, Chatsworth.

185 Southampton, Rachel, Countess of. Three-quarter length, arranging flowers. Engraved by P. Lombart.

186 SOUTHAMPTON, ELIZABETH, COUNTESS OF. Daughter of Francis Leigh, Earl of Chichester.

Married in 1642 to Thomas Wriothesley, fourth Earl of Southampton. Full-length seated figure, in white satin. Bought by Anthony, Earl of Kent, in 1683, from Lord Darcy. Exhibited, R.A., 1873; G.G., 1887; R.A., 1900. Engraved in mezzotint by R. Tompson.

Earl Cowper, Panshanger.

A similar portrait, but of a different lady, in the collection of the Duke of Bedford, Woburn Abbey.

- 187 Spencer, Penelope, Lady. Daughter of Henry Wriothesley, third Earl of Southampton, and wife of Robert, second Lord Spencer. Full-length standing figure, in light blue silk, with a small dog. Exhibited, Antwerp, 1899. Earl Spencer, Althorp.
- 188 Stafford, William Howard, Viscount. Born 1614, beheaded 1680. Third son of Thomas Howard, Earl of Arundel, and Alethea Talbot. Married Mary, sister and heiress of Lord Stafford. Exhibited, G.G., 1887; R.A., 1900. Marguess of Bute.
  - STANHOPE, CATHERINE WOTTON, LADY. See CHESTERFIELD.
- 189 STUART, LORD JOHN, AND HIS BROTHER, LORD BERNARD STUART. Younger sons of Esme, third Duke of Lenox. The former born 1621, killed at Alresford, 1644; the latter born 1623 (?), created Earl of Litchfield and killed at Rowton Heath, 1645. Double portrait. Full-length standing figures, one in blue and silver, the other in yellow and brown dress. Was at Cobham Hall in 1672 (old inventory). Exhibited, B.I., 1815; R.A., 1882; G.G., 1887; Antwerp, 1899; R.A., 1900. Earl of Darnley, Cobham Hall.
  - Copy. A. (Upper part only.) Earl of Craven, Combe Abbey. B. Attributed to T. Gainsborough, R.A. Earl of Darnley, Cobham Hall.
- 190 (?) STUART, LORD JOHN AND LORD BERNARD. Double portrait. Full-length standing figures, one in reddish brown, the other in blue and white. Bought by Anthony, Earl of Kent, in 1682, from Jan Baptist Gaspars. Engraved in mezzotint by R. Tompson. Exhibited, Manchester, 1857; R.A., 1873; G.G., 1887. The young men represented in this portrait are not the same as those in the Earl of Darnley's picture. Perhaps they are the two elder sons of the Marquess of Newcastle. Earl Cowper, Panshanger.
  - Copy. Duke of Portland, Welbeck Abbey.
- Suckling, Sir John. Full-length standing figure, leaning against a tree with a volume of Shakespeare's works. Formerly in the possession of his sister, Lady Southcote. Exhibited, Manchester, 1857. Mr. Lee, Hartwell Priory, Buckinghamshire.

- Mr. Suckling, Woodton.
- Suckling, Sir John. Engraved, 1836.

  Suckling, Sir John. Engraved by Van der Gucht.

  Copy by Theodore Russel. National Portrait Gallery. 193
  - Sussex, Eleanor, Countess of. Daughter of Sir Francis Wortley. Married, firstly, to Sir Harry Lee, of Ditchley; secondly, to Edward Ratcliffe, sixth Earl of Sussex;
    - thirdly, to Robert Rich, second Earl of Warwick; and fourthly, to Edward Montague, second Earl of Manchester. Full length, in blue silk and sables. Painted in 1639 for Sir Edmund Verney. Formerly at Claydon House, Bucks. Painted at the same time, also for Sir Edmund Verney. Copy.
- 195 STRAFFORD, THOMAS WENTWORTH, FIRST EARL OF. Lord President of the North and Lord Deputy of Ireland. Born 1593, beheaded 1641. Full-length standing figure, in armour, his hand on the head of a large dog. Exhibited, R.A., 1875, 1900.

  Earl Filzwilliam, Wentworth Woodhouse. Repetition. Earl of Jersey, Middleton Hall (from Sir Francis Child's collection). Copy (to the knees). National Portrait Gallery.
- 196 STRAFFORD, THOMAS WENTWORTH, FIRST EARL OF. Full-length standing figure, in armour, holding a bâton. Exhibited, B.I., 1846; R.A., 1875, 1900. Engraved by D. Hollar, 1640, and by R. White. Earl Fitzwilliam, Ventworth Woodhouse. D. Hollar, 1640, and by R. White. Earl Fitzwilliam, Wentworth Woodhouse. Repetitions. A. Duke of Portland, Welbeck Abbey. Exhibited, B.I., 1855; R.A., 1883, 1900.
  - B. (to the knees). Lord Leconfield, Petworth. Exhibited, B.I., 1820.
- 197 Strafford, Thomas Wentworth, First Earl of. Full-length standing figure in armour and large boots. A bâton in his hand. Exhibited, S.K., 1866.

  Earl of Home, Bothwell Castle.

- STRAFFORD, THOMAS WENTWORTH, FIRST EARL OF. Three-quarter length, to the knees, 108 in armour, holding a bâton, and resting his arm on a helmet. Exhibited, B.I., 1836, Duke of Grafton. Repetitions. A. Earl of Verulam, Gorhambury. B. Formerly in the collection of H. A. J. Munro, Esq., of Novar.
- STRAFFORD, THOMAS WENTWORTH, FIRST EARL OF. Three-quarter length, in armour, 199 facing the spectator. Exhibited, B.I., 1820, 1864; R.A., 1900. Sir Philip Grey Egerton, Bart.
- Repetition. Earl Fitzwilliam, Grosvenor Square, London. STRAFFORD, THOMAS WENTWORTH, FIRST EARL OF. In black dress. Formerly at 200 Duke of Devonshire, Chatsworth. Chiswick.
- Strafford, Thomas Wentworth, First Earl of, with his Secretary, Sir Philip Main-201 WARING. Double portrait, seated by a table. Exhibited, B.I., 1815; R.A., 1900. One was in the collection of Sir Peter Lely, 1680, sold for £81.
  - Earl Fitzwilliam, Wentworth Woodhouse. Repetitions. A. Formerly in the collection of the Duke of Marlborough, Blenheim Palace.
  - B. Sir Philip Mainwaring, Bart., Peover Hall. Exhibited, S.K., 1866.
  - C. Earl Fitzwilliam, Milton Abbey.
    Copies. A. By J. Buckthorn. F. Vernon-Wentworth, Esq., Wentworth Castle.
    B. Cottonian Collection, British Museum.
  - C. Earl of Darnley, Cobham Hall. D. Duke of Buccleuch, Dalkeith Palace.
- STRAFFORD, ARABELLA, COUNTESS OF. Daughter of John Holles, Earl of Clare; married in 202 1625 to Thomas, Lord Wentworth, afterwards Earl of Strafford. standing figure, in blue satin dress, her foot on a step, a rose-bush behind. Ex-Earl Fitzwilliam, Wentworth Woodhouse. hibited, R.A., 1875, 1900. Earl Fit. Repetition. Duke of Buccleuch, Dalkeith Palace.
- STRAFFORD, THREE CHILDREN OF THE EARL OF: WILLIAM, LORD WENTWORTH, afterwards second Earl of Strafford, in black dress; Anne, afterwards married to Edward Watson, Earl of Rockingham, in white satin; ARABELLA, afterwards married to Justin, son of Donogh McCarty, first Earl of Clancarty, in blue. Full-length standing figures. Exhibited, R.A., 1900. Engraved by G. Vertue. Earl Fitzwilliam, Wentworth Woodhouse.
- Sunderland, Dorothy, Countess of. Daughter of Robert Sidney, Earl of Leicester; wife of Henry Spencer, Earl of Sunderland. Three-quarter length, in yellow satin 203 dress, her left hand on a basket of roses. Exhibited, Antwerp, 1899; R.A., 1900. Duke of Devonshire, Devonshire House.
- Sunderland, Dorothy, Countess of. Three-quarter length, in black dress lined with 204 orange, her hand on a vase of flowers. Exhibited, B.I., 1820. Lord Leconfield, Petworth.
- SUNDERLAND, DOROTHY, COUNTESS OF. Half length, in red dress with a fur tippet. Ex-205 Earl Spencer, Althorp. hibited, S.K., 1866.
- (?) SUNDERLAND, DOROTHY, COUNTESS OF. Half length, in red dress. Exhibited, S.K., 206 Earl of Bradford, Weston.
- SUNDERLAND, DOROTHY, COUNTESS OF. Half length, as a shepherdess, with large hat. 207 Exhibited, S.K., 1866; Grafton Gallery. Lord de L'Îsle and Dudley, Penshurst. Similar portraits or repetitions. A. Earl Spencer, Althorp. B. Earl of Darnley, Cobham Hall.
  - THIMBLEBY, LADY ELIZABETH. See RIVERS.
- VAN DYCK, ANTHONY. Bust, with gold chain, pointing to a sunflower. Engraved by 208 Baron de Gargan, Brussels. W. Hollar in 1644. Repetitions or copies. A. Duke of Westminster, Grosvenor House, London. Exhibited, Antwerp, 1899; R.A., 1900.

B. Marquess of Bristol. Exhibited, G.G., 1887.

C. Ducal Gallery, Gotha,

213

D. Picture Gallery, Carlsruhe. E. Collections: T. Bulkeley-Owen, 1868; Heugh, 1877, £152; Colnaghi.

F. Collection: Lord Northwick. G. Earl of Dysart, Ham House.

VAN DYCK, ANTHONY. Portrait of himself in his later years. Bust, in black dress. Collection: Louis XIV. In 1710 in the petits appartements, after 1741 in the king's The Louvre, Paris.

VAN DYCK, ANTHONY. Portrait of himself in later years. Painted for the Grand Duke 210 Uffizii Gallery, Florence. of Tuscany.

Van Dyck, Sir Anthony, and John Digby, First Earl of Bristol. Double portrait, half-length figures. Painted about 1640. Collection: Isabel Farnese, from the palace of San Ildefonso. Etched by F. Milius for Guiffrey's 'Vandyck. Prado Gallery, Madrid.

VAN DYCK, MARY RUTHVEN, WIFE OF SIR ANTHONY. Half figure, standing in blue dress. Collection of Isabel Farnese, from the palace of San Ildefonso. Prado Gallery, Madrid.

VAN DYCK, MARY RUTHVEN, WIFE OF SIR ANTHONY. Seated figure, with a viol-dagamba. Painted in 1640. Electoral Palace at Munich. Royal Gallery, Munich.

(?) Van Dyck, Mary Ruthven, Wife of. Half length, as 'Herminia putting on the Armour of Clorinda, with a Cupid. Exhibited, R.A., 1880; G.G., 1887; Antwerp, 214 J. C. Harford, Esq., Blaise Castle, Bristol. 1899; R.A., 1900.

VERNEY, SIR EDMUND. Knight-Marshal; standard-bearer at Edgehill, 1642. 215 knees, in armour. Exhibited, S.K., 1866; R.A., 1871, 1883; G.G., 1887; Antwerp, 1899; R.A., 1900. Sir Edmund H. Verney, Bart., Claydon House.

VERNEY, MARY, LADY. Daughter of John Blacknall of Abingdon, and wife of Sir Ralph 216 Sir Edmund H. Verney, Bart., Claydon House. Verney, first baronet.

VIEUVILLE, MARQUIS DE. Attendant on the queen. Killed 1643. Collections: Duke of Buckingham, 1848, £220; Marquess of Breadalbane; Duke of Somerset, 1890, £945; T. Price, 1893, £525. Engraved by R. Cooper. 217

Wandesford, Sir Rowland, of Pickhay, near York. In 1637 Attorney of the Courts of Wards and Liveries. Father of Elizabeth, first wife of Philip, Lord Wharton. Half-length seated figure, in fur-lined coat. Painted in 1638 for Lord Wharton. Formerly at Winchendon, Buckinghamshire. Purchased from the Duke of Wharton's collection, about 1725, by Sir Robert Walpole, and purchased from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved (in error as Christopher, Lord Wandesford) in mezzotint by James Watson. Hermitage Gallery, St. Petersburg.

219 WARWICK, ROBERT RICH, SECOND EARL OF. Son of Robert, first Earl of Warwick, and Penelope Devereux. Born 1587; succeeded 1618; afterwards Lord High Admiral; died 1658. Painted in 1632. Full-length standing figure, in armour, with orange red scarf and scarlet hose. Exhibited, R.A., 1893, 1894, 1900.

Earl of Leicester, Holkham.

> A. Earl of Warwick, Warwick Castle. Repetitions. B. Formerly in the collection of the Earl of Hardwicke, Wimpole.

WARWICK, ROBERT RICH, SECOND EARL OF. Full-length standing figure, in red and silver dress. Collection: Marquess of Breadalbane, Taymouth Castle. Exhibited, R.A., 1877.

Hon. Mrs. Robert Baillie-Hamilton, Langton, Dunse. 220

Wharton, Philadelphia, Lady. Daughter of Robert Cary, Earl of Monmouth, and wife of Sir Thomas Wharton. Died 1654. Three-quarter length seated figure, in satin and fur tippet. Collections: Lord Wharton; Duke of Wharton; Sir Robert 22 I Walpole. Engraved in mezzotint by R. Dunkarton.

Wharton, Philip, Fourth Baron. Born 1613. Succeeded his grandfather in 1625.

Elder son of Sir Thomas Wharton and Philadelphia Cary. Married first, 1632, Elizabeth, daughter and heir of Sir Rowland Wandesford, and had one daughter, Elizabeth, married, 1659, to Robert Bertie, Earl of Lindsey; secondly, 1637, to Jane, daughter and heir of Arthur Goodwin, M.P., of Winchendon, Buckinghamshire, by whom he had three sons and four daughters; thirdly, 1661, Anne, daughter of William Carr of Fernihurst. Died 1696, and buried at Woodurn, Buckinghamshire. Painted in 1632 for Lord Wharton. To the knees, in the dress of a shepherd. Formerly at Winchendon and Woodurn, Buckinghamshire. Purchased with others from the Duke of Wharton's collection in 1725 by Sir Robert Walpole, and purchased from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Exhibited, Antwerp, 1899; R.A., 1900.

Hermitage Gallery, St. Petersburg.
Repetition. Earl of Lindsey, Uffington Hall, Northamptonshire.

WHARTON, PHILIP, LORD. Full-length standing figure, in armour. Painted in 1639. Collections: Lord Wharton; Duke of Wharton; Earl of Hardwicke.

Earl Cowper, Panshanger.

224 WHARTON, JANE, LADY. Daughter of Arthur Goodwin and Jane Wenman, and second wife of Philip, Lord Wharton. Died 1658. Collections: Lord Wharton.

Duke of Devonshire. Chatsworth

wife of Philip, Lord Wharton. Died 1658. Collections: Lord Wharton; Duke of Wharton.

Duke of Devonshire, Chalsworth.

Repetition. Sir Edmund H. Verney, Bart., Claydon House, Bucks (called Countess of Carnarvon).

Wharton, Sir Thomas. Born 1615; younger son of Sir Thomas Wharton and Philadelphia Cary; created K.B., 1625, of Edlington, in Yorkshire. Married first, Mary, daughter of Henry Cary, Earl of Dover, who died 1672; second, Jane, daughter of Rowland Dand. Died in 1684. Full-length standing figure, in armour. Painted in 1639 for Lord Wharton. Formerly at Winchendon and Wooburn, Buckinghamshire. Purchased with others from the Duke of Wharton's collection, about 1725, by Sir Robert Walpole, and purchased from Houghton Hall in 1779 for the Empress Catherine II. of Russia. Engraved in mezzotint by Valentine Green.

Hermitage Collection, St. Petersburg.

WORCESTER, ANNE, COUNTESS OF. Daughter of John, Lord Russell; and wife of Henry Somerset, first Marquess of Worcester. Full-length standing figure, in blue silk. Collections: Lord Wharton; Sir Robert Walpole.

- Worcester, Edward Somerset, Second Marquess of. Created Earl of Glamorgan, and succeeded his father as Marquess in 1646. Died 1667. Three-quarter length, in armour.

  Duke of Beaufort, Badminton.
- WORCESTER, ELIZABETH, COUNTESS OF. Daughter of Sir William Dormer, and married Edward Somerset, Lord Herbert, afterwards second Marquess of Worcester. Half-length, in white dress, with fur tippet. Exhibited, S.K., 1866.

  Duke of Beaufort, Badminton.

PROCESSION OF THE KNIGHTS OF THE GARTER. Drawing in grisaille. Executed in 1639 for the decoration of the Banqueting House at Whitehall. Duke of Rutland, Belvoir Castle. Formerly in collections: Charles I., Sir Peter Lely, Lord Northington (1787), Sir J. Reynolds. Exhibited, R.A., 1900.

230 Two Heralds, Study of. Chalk drawing. In the Albertina Collection, Vienna. Copy in the Hermitage Gallery, St. Petersburg.





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o3; in the 'Iconographie,' 166.
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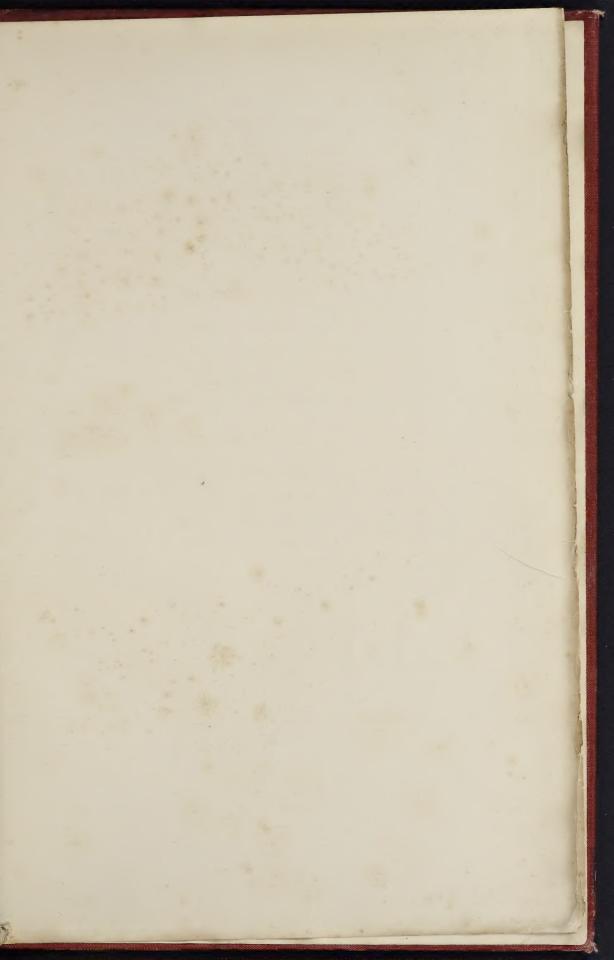
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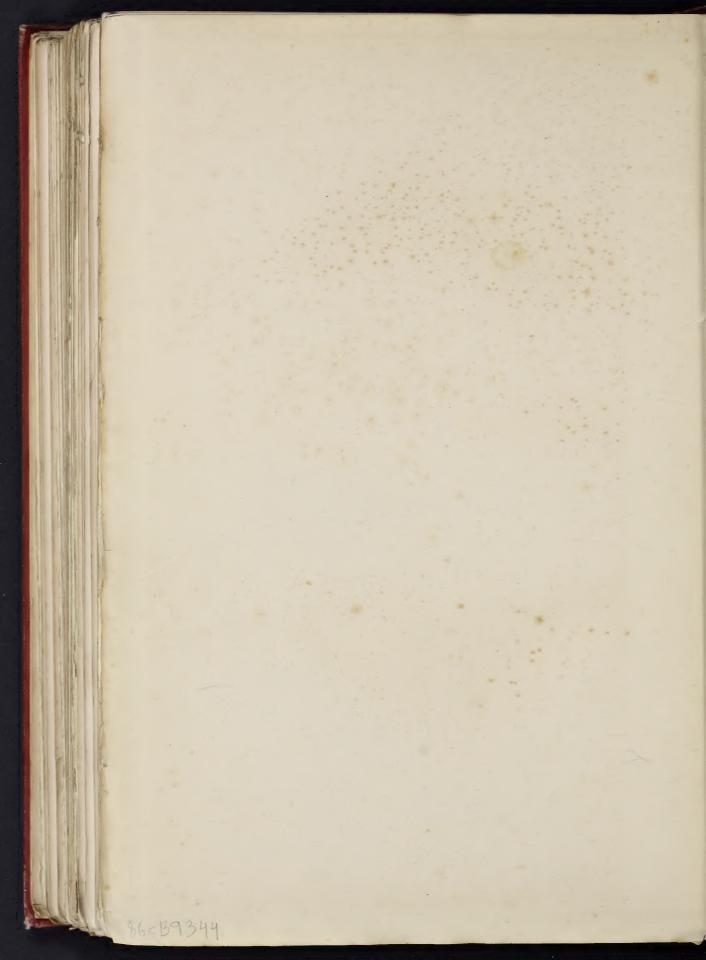
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